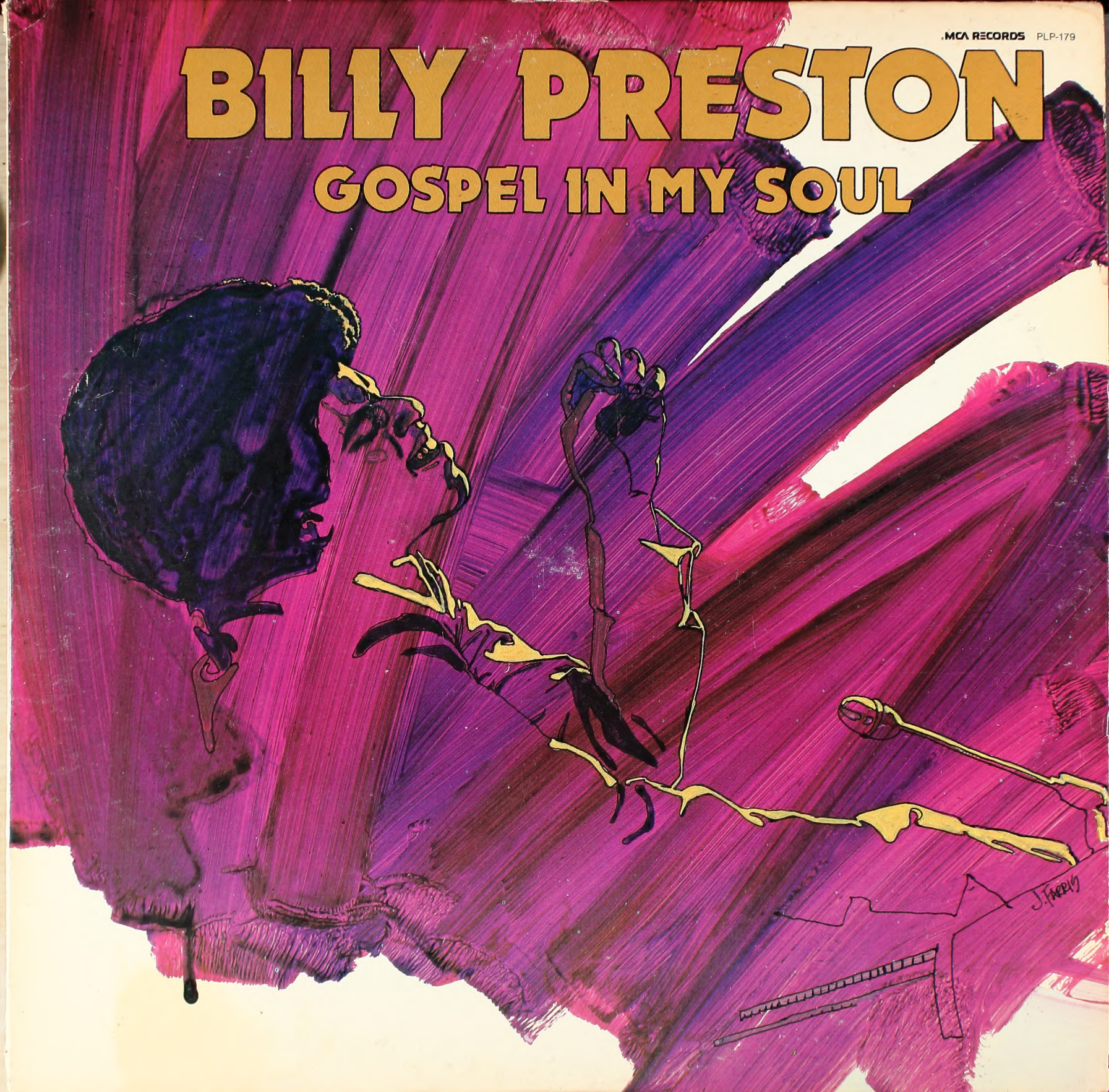
MCA RECORDS PLP-179

BILLY PRESTON

GOSPEL IN MY SOUL



PLP-179
.MCA RECORDS

BILLY PRESTON

PASS ME NOT
GOSPEL IN MY SOUL
THE ONLY HOPE WE HAVE
HIS EYE IS ON THE SPARROW
YOU'LL NEVER WALK ALONE
JUST A CLOSER WALK WITH THEE
LAY MY BURDEN DOWN
DO LORD
HOW GREAT THOU ART
ANGELS KEEP WATCHING OVER ME
PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

Once in a lifetime a talent appears who bears the stamp of greatness. A talent so impregnated with intensity that the potential is immediately unmistakable. Such is the proficient artistry of Billy Preston.

Billy is one of the most respected organists in gospeldom, as well as pop circles. Since his youth, Billy's work with choirs and group, both in person and on recordings, has been exceptionally original.

On this gospel album, Billy Preston displays his talents as both an organist and pianist, and through the mechanical magic of overdubbing, he may be heard playing both instruments simultaneously. Especially interesting is Billy's rendition of the old hymn, PASS ME NOT O GENTLE SAVIOR. The hymns, for the most part are standard and his interpretation of them, though performed in the unique 'Preston' manner, retain much of the basic quality. In other words, you can sing along with the organ and piano and you can identify each and every selection.

Such old favorites as WHEN I LAY MY BURDENS DOWN, HIS EYE IS ON THE SPARROW, JUST A CLOSER WALK WITH THEE and ANGELS KEEP WATCHING OVER ME are included with more recent, popular items as HOW GREAT THOU ART and THE ONLY HOPE WE HAVE. And for an appreciation of Billy's versatility, listen to him as he makes his electric console organ speak in the traditional cathedral style on PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.

Though Billy has received many awards, including a GRAMMY, for his popular soul recordings, it is apparent his roots are in Gospel and this album presents Billy to the audience with the Gospel of his soul in its purest form.

Illustration by Jerry Farris
Album design by Ruby Boyd Mazur

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RAMA

High Fidelity — RLP 1004

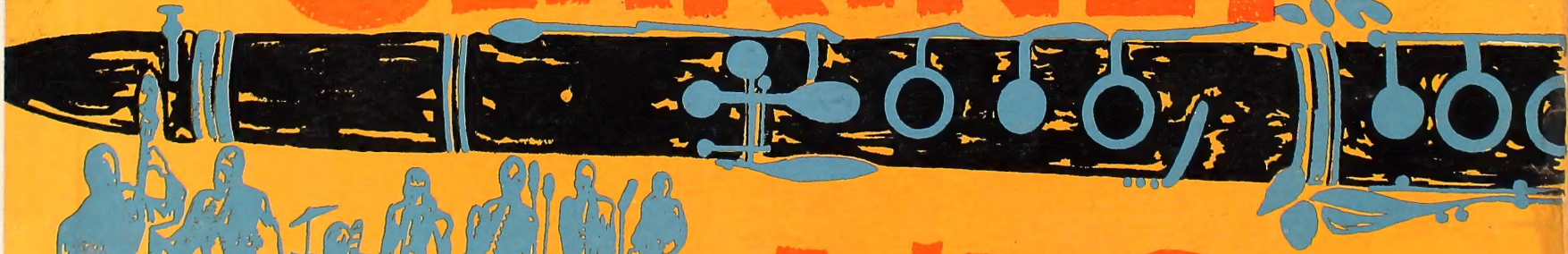
5



AARON

SACHS

CLARINET



AND CO.

Guarcello

RLP 1004
TRUE HI-FIDELITY

RLP 1004
TRUE HI-FIDELITY

AARON SACHS

CLARINET AND CO.

The nicest part about doing a self portrait like this is the chance to stop and retrace my tracks from a little spot on 52nd St. known as The Famous Door. It was here, in the mid-forties, when I was 17, that I brought my clarinet and seven short years of musical training and dropped them in the second row of Red Norvo's band. Working with Red and boys like Shorty Rogers, Eddie Bert and Clyde Lombard soon made me realize what a rich, productive experience I was sharing. I was determined to absorb it. I knew I would have to give up a lot of things if I were to choose this course.

When I glance back and see the tough, unrelenting grind, I don't feel a tinge of regret because there was fun and plenty of warmth plus newly acquired friends who were able to aid me in my musical pursuits. I can still remember the excitement the night I played opposite Coleman Hawkins with Thelonious Monk on the piano, and more lucky nights when I shared the dais with Billy Holiday, Bud Powell and scores of others. Now, as I survey the present, a lot of the old excitement has vanished and a new excitement, born out of a sense of achievement is commanding the scene.

This brings me up to my latest album. I wanted to bring to this album a new kind of spirit, a combination of moods, a contrast of arrangements. The first two recording dates were comprised of eight men. Two trumpets, one trombone, two saxophones and three rhythm, drum, bass and piano. The third recording date had five men, using guitar, clarinet, piano, bass and drums. The last date included all of my original compositions with the exception of "Nancy", which Frank Sinatra takes credit for.

QUINTET*	OCTET
Aaron Sachs	Aaron Sachs
Jimmy Raney	Bernie Glow
Hall Overton	Bill Sunkel
Aaron Bell	Frank Rehack
Osie Johnson	Gene Allen
	Nat Pierce
	Aaron Bell
	Osie Johnson



SIDE A	
TITLE	WRITER
RONDO BLUES	Phil Sunkel
*GORME HAS HER DAY	Aaron Sachs
JUST SICK BLUES	Bill Ver Planck
*I CAN'T BELIEVE	Aaron Sachs
BLUE SOPHISTICATE	Benny Golson
CONVERSATION	Aaron Sachs

SIDE B	
TITLE	WRITER
MONA'S KIMONA	Nat Pierce
*HALL'S LOFT	Aaron Sachs
COUNTRYFIED	Phil Sunkel
*NANCY	Silvers-Sinatra
WIGGINS	Bill Ver Planck

A lifelong friend of mine, Bernie Glow, and one of the finest lead men in New York, plays trumpet on this session. I also called on Phil Sunkel who played and wrote two of the numbers. In his "Countrified" Phil uses a model scale to a folksy blues theme. On the first chorus all the horns have an individual line to answer the theme which is stated by the clarinet. Also on the date are Frank Rehack, trombone, who recently played in Dizzy Gillespie's band and Gene Allen noted for his rich, clear baritone work. In the rhythm section I have Osie Johnson on drums, Aaron Bell on bass, and Nat Pierce, who contributes one number for the date, taking over the piano. In the small five piece group I have Jimmy Raney and his guitar, Hall Overton, piano, Aaron Bell, bass, and Osie Johnson, drums. The first track is "Rondo Blues" with Osie on the drums sparking us into the theme and never letting up. The skillful blending of Phil Sunkel's blues composition was a joy to play and certainly a highlight of the date. "Gorme Has Her Day" appears on the second track, is a number of mine composed specifically for this album, featuring the small group.

From a jam session one Monday night at Paul's studio, I came up with a number "Hall's Loft", which is dedicated to Hall Overton, composer and pianist. Next we have "Wiggins", "Just Sick Blues" and "Conversation". The slick arrangements of these compositions were achieved by the talented Billy Ver Planck, whose outstanding writing ability is gaining rapid recognition. Benny Golsom, who plays with Dizzy Gillespie, penned "Blue Sophisticate". This tune has a wonderful up-town blues feeling. A Count Basie type number, "Mona's Kimona" is written by Nat Pierce. This is one of our longest numbers recorded on this date and while it features Nat it also gives everyone a chance to stretch out.

I have thoroughly enjoyed all the wonderful hours of work that have gone into the making of this album, and I certainly hope that you, too, will be rewarded in listening.

AARON SACHS

Photo VERNON SMITH
Recording Supervision JOE GUERCIO

RAMA RECORDS, 659 10th Avenue, New York, N. Y.

Printed in U.S.A.

GLLP 82124

The GOLD LABEL

ULTRA HIGH FIDELITY

MONOPHONIC

LONG 33⅓ PLAY

PAT BOONE: DUETS

60th Anniversary 1955-2015 Serial Number 5063 Certified Limited Edition

~with~

Ella Fitzgerald
Count Basie
Nat 'King' Cole
The Kingston Trio
Anna Maria Alberghetti
Connie Francis
Jo Stafford
George Shearing
Shirley Boone and the Boone Girls
Andy Williams
Roy Rogers
Shirley Boone

13 NEVER-BEFORE-RELEASED ***LIVE*** RECORDINGS!

PAT BOONE: DUETS

SIDE 1

1. Pat Boone & Ella Fitzgerald "I Wish I Were In Love Again" (1:16)
2. Pat Boone & Ella Fitzgerald "It Don't Mean A Thing (If It Ain't Got That Swing)" (2:15)
3. Pat Boone & Count Basie "I've Heard That Song Before" (1:17)
4. Pat Boone & Nat 'King' Cole "Nature Boy/Poison Ivy" (3:36)
5. Pat Boone & The Kingston Trio "Tom Dooley" (2:35)
6. Pat Boone & Anna Maria Alberghetti "You're the Cream In My Coffee/The Coffee Song" (2:43)
7. Pat Boone & Connie Francis "My Happiness" (1:58)

SIDE 2

1. Pat Boone & Jo Stafford "Folk Medley" (6:37)
2. Pat Boone & George Shearing "Stranger In Paradise" (3:03)
3. Pat & Shirley Boone and the Boone Girls "Rock-A-Bye" (1:54)
4. Pat Boone & Andy Williams "Tenderly" (1:31)
5. Pat Boone & Roy Rogers "Cowboy Medley" (3:02)
6. Pat & Shirley Boone "May the Good Lord Bless and Keep You" (2:09)

Executive Producers: PAT BOONE, MARC WHITMORE Compilation Producer: DAVID DIGGS

In the years immediately prior to the British Invasion, only one performer rivaled the chart dominance of Elvis Presley, and that was Pat Boone. With his trademark white buck shoes, perfectly combed hair and gleaming smile, Boone was the very essence of wholesome American values, and at a time when the rise of Rock 'n Roll was viewed as a sign of the Apocalypse, he made the music appear safe and non-threatening, earning some 38 Top 40 hits in the process. In 1957 Pat Boone began hosting his own ABC television series, *The Pat Boone Chevy Showroom*. The half-hour variety show aired from October 3, 1957 to June 23, 1960 and featured the young star [at the time the youngest person to host their own network variety program] and a host of top-name guest stars. In all, there were 115 episodes. On the series finale Boone announced that his family was moving from New York in the summer of 1960 to settle in Los Angeles.

In this special collection of never-before-released *LIVE* recordings, Pat has hand picked 13 memorable performances that pay tribute to some of the best music and entertainers of that time.



Ella Fitzgerald…Imagine being 22 years old, a college kid from Nashville, Tenn., and on a highly rated national TV show, and getting to sing as an apparent equal with the all-time Queen of Pop music, Ella Fitzgerald!! It was my show, yes, and she was my guest…but I was still fighting millions of butterflies rioting in my stomach. She was such a down to earth lady, so willing to rehearse, so downright companionable, that on air I partially relaxed, concentrated on the beat and the melodies...and had amazing fun! Looking back, it still seems like a dream that, except for the scatting, I matched her note for note. And she was so complimentary afterwards. A highlight of my career.

Count Basie…Real Jazz royalty on my show with his own orchestra. Again, I fought the feeling of intimidation. But I was discovering that real stars were almost always kind and understanding, not forgetting their own younger days. And great as they may be, they really appreciate an up-and-comer who is willing to work hard, be respectful, and hopefully have some talent of their own. As I eased into my song with the Count, I began to feel at home, especially when he threw in some ad libs, treating me like he might have Bing or Frank.

Nat 'King' Cole…What a gentleman Nat was. He was setting records already as a Black entertainer, selling millions of Pop records and already having his own weekly TV show. For him to come on my show and even share his huge hit "Nature Boy" with me was such a compliment. And then we had fun with "Poison Ivy," showing a playful side of Nat's personality. I swear, I don't think he was ever shown more warm, real and personable as he was that night.

The Kingston Trio…Those guys were the very best of the "Pop Folk" singers. They were not only musically talented, but their songs and their sound were irresistibly contagious. They always seemed to be having so much fun you couldn't keep from joining in…so I did.

Anna Maria Alberghetti…A beautiful actress and a classically trained singer. When she was booked for our show, I wondered how I could believably sing with her. Remember, I was still a college kid, though married and a young dad at the same time. But our staff chose music that was not only comfortable for me, but that she handled so easily, with a surprising relaxed and Pop style. It was a delightful experience for me.

Connie Francis…Even younger than I was, she was already a big Pop star! And she had a powerful, clear and emotional sound that was a pleasure to hear, and to sing with. We kidded around in rehearsals, both still marveling at our early success. But when the red TV light came on, she was all business, proving her stardom wasn't an accident or just lucky. She would do great on *American Idol* today!

Jo Stafford…She of the fabled perfect pitch. And it was true; she would have to concentrate to purposely sing a note off key. As a result, I really had to be on my toes, trying to seem effortless but focusing on every line, every syllable, wanting to be as professional as she was. As we wove our way through beautiful Folk melodies, with spare musical support, I felt we really became a team, gaining new respect for each other as genuine artists, and loving the experience. I sure did.

George Shearing…Another Jazz giant. How lucky could I be? And again, sharing the mic and music with a talent like that brought out the very best in me. It could have scared me numb, but instead it made me sing as well as I ever hoped to. He paid me a wonderful compliment by preparing an encouraging message in braille and handing it to me on a card, complete with the braille alphabet so I could work out the message. And then he and his ensemble made me a "Stranger in Paradise."

Shirley and the Boone Girls…This was pure joy, fun with my own family. Shirley is the daughter of legendary Country singer Red Foley, and a very talented singer herself. She was offered her own recording contract, but she elected instead to give her full time to being my wife and the fantastic mother of our four daughters. We made two full albums together and they both did well, and she occasionally joined me doing harmony parts on my records. And though we loved being a duo…singing on TV with our four little girls was just a blast, for us and for them!

Andy Williams…My buddy, the male Jo Stafford. Andy never sang a bad note. A terrific musician and singer, he was one of four brothers, and had a great sense of humor. During rehearsal we joked a lot, but when singing time came, we were friendly competitors, neither wanting to top the other, but neither wanting to come in second. So it was fun, and we declared it a "tie."

Roy Rogers…The "singing cowboy." Boy, there was never a truer description. What a loveable guy! I knew he could sing, but I was more familiar with his movies than his singing. From the first rehearsal, he impressed me more with an effortless, happy, *perfect* singing style, and I was hustling to keep up with him. I even tried to "yodel" with the singing cowboy, and thought I'd done pretty well…but Shirley (a really good yodeler) gave me an "E for effort."

Shirley…what can I say? She's always been, and will always be, my favorite girl singer. In music, as in everything else she's ever tried, she excels, is always "right on" and charming, and makes it all look so easy. It's interesting that whenever we sing together, I just naturally seem to sing my best. It's as if we were meant to be together…and we were. Thank God.

And so we closed our last *Chevy Show*…together with a full orchestra and chorus, singing "May the Good Lord Bless and Keep You."

Pat Boone

Art Direction/Project Manager: DANA McELWAIN Art Design: PETER F. MULLER Photographs: COURTESY PAT BOONE ENTERPRISES

~ BONUS MATERIAL ~

◆ Download Card for a *FREE* mp3 Album of *PAT BOONE: DUETS*
◆ Career Facts & Chart Stats ◆ A Timeline of the Early Hits

www.goldlabelartists.com Also available on compact disc: GLCD 82114

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JIMMY CLANTON

$ 10 00

Venus in blue jeans

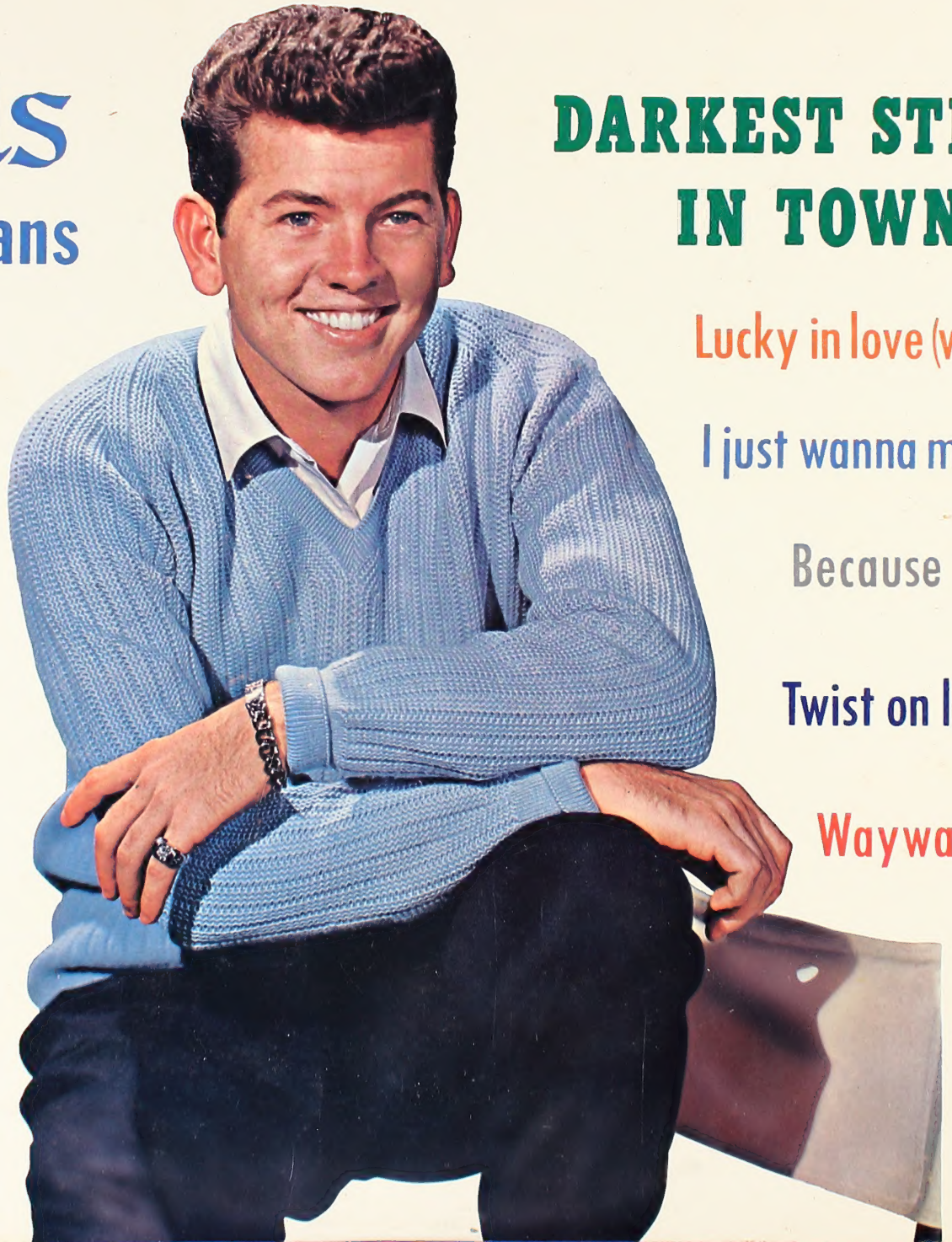
Molly Darling

Dreams of a fool

Walk with me

Not like a brother

Just a moment



DARKEST STREET IN TOWN

Lucky in love (with you)

I just wanna make love

Because I do

Twist on little girl

Wayward love

ACE RECORDS

VS 1010

About Jimmy Clanton . . .

Beginning his remarkable career at the age of sixteen, with an eight dollar pawn shop guitar, and a deep love for music, Jimmy is acknowledged to be among the finest entertainers on the scene today. His warm, smiling personality skyrocketed him into stardom and the hearts of people all over the world.

Jimmy has earned recognition not only for his vocal ability, but for his accomplishments as a composer and actor as well. Quoting Jimmy, "I am mostly a blues singer," and in keeping to this he composed both words and music for nine of the blues numbers for his double album "JIMMY'S HAPPY" — "JIMMY'S BLUE." Many other of his hit recordings were written by him, including his first million seller "JUST A DREAM."

One year ago Jimmy traded his "blue jeans" for U.S. Army khakis. Just fresh out of the army, he picked up where he left off with a top selling teenage ballad "VENUS IN BLUE JEANS," which has surpassed all previous releases. Generally speaking, "VENUS IN BLUE JEANS" is a title winner, and our choice for the title of this album. Authorities in the music world consider it to be the most unique, exacting title ever given to a set of lyrics.

Jimmy's multiple talents are reflected in each selection contained in this recording, and will leave a lasting impression with the listener.

BARBARA HANNA

Other Hit Recordings by Jimmy Clanton on ACE:

45 rpm

537	I Trusted You b/w That's You Baby
546	Just A Dream b/w You Aim To Please
551	Letter To An Angel b/w A Part Of Me
560	Ship On A Stormy Sea b/w My Love Is Strong
567	My Own True Love b/w Little Boy In Love
575	Go Jimmy Go b/w I Trusted You
585	Another Sleepless Night b/w I'm Gonna Try
600	Wait b/w Come Back
607	What Am I Gonna Do b/w If I
616	Down The Aisle b/w No Longer Blue
622	Don't Look At Me b/w I Just Wanna Make Love
634	Lucky In Love b/w Not Like A Brother
641	Twist On Little Girl b/w Wayward Love
655	Just A Moment b/w Because I Do
8001	Venus In Blue Jeans b/w Highway Bound
8005	Darkest Street In Town b/w Dreams Of A Fool

EP's

101	GO JOHNNY GO (from the movie by that title)
102	THINKING OF YOU
103	I'M ALWAYS CHASING RAINBOWS

LP's

1001	JUST A DREAM
1007	JIMMY'S HAPPY
1008	JIMMY'S BLUE
1011	MY BEST TO YOU—Jimmy's Golden Dozen
1014	TEENAGE MILLIONAIRE (All songs from movie)
DLP 100	*Combination of LP's 1007 & 1008

SIDE ONE

1. **DARKEST STREET IN TOWN**
   (Greenfield-Keller) Aldon Music, BMI
2. **MOLLY DARLING**
3. **DREAMS OF A FOOL**
   (Smith-Stalcup-Cherval) Blacksmith Songs, BMI
4. **WALK WITH ME**
   (Greenfield-Sedaka) Aldon Music, BMI
5. **NOT LIKE A BROTHER**
   George Pincus & Sons Music, ASCAP
6. **JUST A MOMENT**
   (Lewing-Ozuna) Crazy Cajun Pub.

SIDE TWO

1. **VENUS IN BLUE JEANS**
   (Greenfield-Sedaka) Aldon Music, BMI
2. **BECAUSE I DO**
   (Rebennack) Ace Publishing, BMI
3. **LUCKY IN LOVE (With You)**
   (Greenfield-Keller) Aldon Music, BMI
4. **I JUST WANNA MAKE LOVE**
   (Pomus-Shuman) Valley Pub.
5. **TWIST ON LITTLE GIRL**
   (Cliff & Ed Thomas) Ace Publishing, BMI
6. **WAYWARD LOVE**
   (Cliff & Ed Thomas) Ace Publishing, BMI

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JASPAC
R-430114

JIMMY CLANTON
Venus In Blue Jeans

ジミー・クラントン
ヴィーナス・イン・ブルー・ジーンズ

SIDE ONE

1. DARKEST STREET IN TOWN
ダーケスト・ストリート・イン・タウン

2. MOLLY DARLING
モリー・ダーリン

3. DREAMS OF A FOOL
ドリームス・オブ・ア・フール

4. WALK WITH ME
ウォーク・ウィズ・ミー

5. NOT LIKE A BROTHER
ノット・ライク・ア・ブラザー

6. JUST A MOMENT
ジャスト・ア・モーメント

SIDE TWO

1. VENUS IN BLUE JEANS
ヴィーナス・イン・ブルー・ジーンズ

2. BECAUSE I DO
ビコーズ・アイ・ドゥ

3. LUCKY IN LOVE
ラッキー・イン・ラヴ

4. I JUST WANNA MAKE LOVE
アイ・ジャスト・ウォナ・メイク・ラヴ

5. TWIST ON LITTLE GIRL
トゥイスト・オン・リトル・ガール

6. WAYWARD LOVE
ウェイワード・ラヴ

VS-1010
ViViD SOUND
企画・制作・発売元：株式会社 ヴィヴィド・サウンド・コーポレーション

オールディーズは決っして昔を懐かしむためだけの音楽ではない。今，ポップスのファンになった人達にも，古さを感じさせない新鮮な魅力を与えてくれる。

それが“Oldies But Goodies”の意味するところであり，オールディーズ・ミュージックの最大の魅力となっている!!

“花咲くロック・エイジ”ジミー・クラントンのレコードが日本で紹介されるのは，実に久しぶり，かれこれ16，7年ぶりのことになる。過去，日本で彼の作品が紹介されたのは「ゴー・ジミー・ゴー」(Go, Jimmy, Go)，「ねむれぬ夜のために」(Another Sleepless Night)，そして「ブルー・ジーン・ヴィーナス」(Venus In Blue Jeans) などのシングル・レコードが発売されていただけで，アルバムとして，それもオリジナルのアルバムが発売されるのは，これが初めてのことである。

このようにレコードのリリース枚数も少なく，また日本でヒットらしいヒットといえるのは「ブルー・ジーン・ヴィーナス」だけだが，それにもかかわらずジミー・クラントンは今もってオールディーズ／ロックン・ロール・ファンの間で根強い人気を誇っている。これは逆に言いかえれば，彼のレコードが大変に入手困難な所為もあるが，でもそれ以上にあの「ブルー・ジーン・ヴィーナス」で聴かせたドリーミーな曲調と彼のソフト・ヴォイスが人気を高めている原因のような気がする。

ジミー・クラントンがアメリカのポップス界に登場したのは，ロックン・ロールが生まれ，上昇気運にあったポップス界華やかりし頃の1958年のことである。プレスリーやポール・アンカ，ジーン・ヴィンセント，エディ・コクラン，バディ・ホリー，リック・ネルソン，カール・パーキンス等に続いて登場したアイドル・スターの一人である。

この1958年にはリッチー・ヴァレンス，ボビー・ダーリン，ジャック・スコット，ビッグ・ボッパー，フランキー・アヴァロン，ジョニー・ティロットソン，そしてニール・セダカ等がやはりジミー・クラントンと同じく初めてヒット・パレード界に名を送り出した年であり，如何にこの時代がポップス花盛りであったかがわかるだろう。

なお，ディオンはディオン＆ベルモンツとして1958年に(ソロでは1960年)，またフェビアン，ボビー・ライデル，フレディ・キャノン，ポール・エヴァンス，ジェームス・ダーレン等は，翌1959年にヒット・パレード界に登場している。

ジミー・クラントンと同じようなタイプ，またよく比較されるのが，フランキー・アヴァロンやフェビアン等である。彼等に共通しているのは，いずれもハンサム・ボーイの2枚目だが，正直言って決して唄の上手い歌手ではなかった，ということだろう。だが，その中でもまたジミー・クラントンは少し異質だった。というのも，このアルバムの裏ジャケットにも書かれているように，彼はブルースに興味を持っていたこと（先程ドリーミーな曲調と紹介したが，彼の初期の作品ではかなりブルージーな曲が多かった），そしてまたエイス・レコードのレーベル・カラーが全体的にとても泥臭い作りが多く，マイナーもしくは中堅どころの枠から脱せないレコード会社(地域)からアイドル的存在が誕生したことは特筆に値する。

実際，ディオンやボビー・ライデル，フランキー・アヴァロン，フェビアン等のように垢抜けておらず，やはり地方出身ルイジアナの片田舎から生まれたアイドル・スターという印象が強い。

またこのエイス・レコードは知っての通り，ブルース系及びR＆B系のシンガーが多く，白人アーティストは極めて少ない。その中でヒット・パレード界に名を連ねたのは，わずかにこのジミー・クラントンと「シー・クルーズ」のヒットを持つフランキー・フォードの2人だけであった。

そして勿論のことエイス・レコードの看板スター，ドル箱的存在がこのジミー・クラントンだったのである。

ジミー・クラントンは，1940年9月2日，ルイジアナ州バトン・ルージュに生まれた。その容姿は，当時日本で発売されたレコードによると“身長6フィート，体重160ポンド，茶色の髪に青い目をしたスマートな青年”と紹介されている。

音楽の世界へは，それほど困難な道は踏まずに，幸運なデビューを飾っている。

まず，高校時代に友人とザ・ロケッツ(Rockets)なるグループを結成して活動。彼はここでギターとヴォーカルを担当し，地元のクラブなどで演奏するようになり，また高校卒業後もこの活動は続けられ，ローカルのラジオ・ショー“Teen-Town Rally”などにも出演したという。

その後，1957年になるとジミー率いるザ・ロケッツはレコードを作る為ニュー・オリンズに出向く。そしてこの時知り合ったスタジオのオーナー，コシモ・マタッサの耳にとまり，これがきっかけとなってエイス・レコードの社長ジョニー・ヴィンセントに紹介され，オーディションを受けて合格，早速デビューの運びとなったのである。

このコシモ・マタッサは，その後ジミー・クラントンのマネージャーとなり，また初期の作品ではジミーと共作で何曲か手掛けている。なお彼のスタジオは有名で，ファッツ・ドミノ等多くのアーティストが録音している。

さて，エイス・レコードからの記念すべきデビュー・シングル“I Trusted You／That's You Baby”。残念ながらヒットするまでは至らなかったが，続く第2弾“Just A Dream”(ジミー・クラントンとコシモ・マタッサの共作) が見事大ヒットを記録，一躍にして彼は人気アイドル・スターの仲間入りを果たした。1958年の夏のことである。

この後，コンスタントにヒットを放ち続け，彼はエイス・レコードに1963年の始め頃まで在籍し，一時代を築いた。

ジミー・クラントンのディスコグラフィーはアルバムの裏ジャケットを参考にしてもらう。また補足部分についてはあとで紹介するが，彼がエイス・レコードで放ったヒット・シングルは全部で9枚，その内2枚が両面ヒットを記録している。

以下ヒット曲を記すと，

Just A Dream（1958年 第4位）
┌A Letter To An Angel（1958年 第25位）
└A Part Of Me（1958年 第38位）
My Own True Love（1959年 第33位）
Go, Jimmy, Go（1959年 第16位）
Another Sleepless Night（1960年 第22位）
┌Come Back（1960年 第63位）
└Wait（1960年 第91位）
What Am I Gonna Do（1961年 第50位）
Venus In Blue Jeans（1962年 第7位）
Darkest Street In Town（1963年 第77位）

の合計11曲である。

さて，エイス・レコードを離れたジミー・クラントンは，その後1963年にフィリップス・レコードに移籍，更に1965年にはマラ・レコード，そして1967年にはインペリアル・レコードと渡り歩いているが，いずれもヒットを飛ばすまでには至っていない。

1969年になるとローリー・レコードに移籍し，ここで久々のヒットを生んだ。“Curly”(Laurie-3508) がそれだが，これも最高位第97位という程度で，かつての栄光を手中に収めるまでにはいかなかった。

そして1970年代に入ると歌手業を辞め，現在はペンシルヴァニア州ランカスターのWHEX放送局で，ディスク・ジョッキーとして活躍しているという。またディック・クラークと一緒にオールディーズ・コンサートを開いているというニュースも伝わったことがある。

それでは裏ジャケットのディスコグラフィーを補足すると，シングル盤の916番はマリー・アン・モブリーとのデュエット作品。また641番に続いて642番でEP盤 (Twist On Little Girl／Wayward Love／Green Light／Happy Times) がリリースされた様子。

“Venus In Blue Jeans”から8000番台に変ったが，これは1962年にエイス・レコードがVee Jayレコードの傘下として発売されることになったからである。しかし，この8000番台では結局9枚のシングルを発表した後，再びエイス・レコードは独立し600番台に戻っている。

以下，“Darkest Street In Town”以後の彼のシングルを記すと，

8006　Endless Nights
　　Another Day Another Hearach
668　Many Dreams
　　Heart Hotel

の2枚がリリースされている。

なおフィリップス，マラ，インペリアル，ローリーのディスコグラフィーは次の機会に紹介するが(恐らく“Just A Dream”のオリジナル・アルバムも発売される予定)，その他詳細不明のシングルを記すと，まず1969年にSpiralなるレーベルから1枚のシングルが発表されている様子。

3406　Coolest Hot Pants
　　不　明

またリリース年度は不明だが，Vinなるレーベルからもシングルが1枚，

1028　What Am I Living For
　　Wedding Bells

そして更に1976年にもStarcrestというレーベルから1枚のシングルが発売されている。

078　Old Rockin' Roller
　　不　明

いずれも詳しいことはわかっていない。

またジミー・クラントンが1958年に Jimmy Dale の名前で発表したというシングルが1枚だけある。レーベルはDrew-Blan

1003　My Pride & Joy
　　Emma Lee

なおエイス・レコードで1960年に“Down The Aisle”のスマッシュ・ヒットを飛ばしたアイク・クラントンはジミーの実弟である，残念ながらこの曲は聴いたことがないが，彼のもう1枚のヒット・シングル，マーキュリーから発表した“Sugar Plum”を聴くと，声もジミーに似ており，また唄はアイクの方が上手いと言えるかも知れない。

さてこのアルバム“Venus In Blue Jeans”は，彼の通算7枚目，エイス・レコードで発表した最後のアルバムである。〈原盤番号 ACE-1026〉

実をいうと，小生もこのオリジナル・アルバムを手に入れたのは去年のことで，それもかなり安く仕入れたのだが，ジェリー・オズボーンのレコード・プライス・ガイドによれば（本当はあまり参考にしたくないのだが）新品同様の状態で28ドルの高値がついている。

収録曲12曲のうち，10曲がシングル盤として紹介されており，またヒット曲は前記したように“Venus In Blue Jeans”と“Darkest Street In Town”の2曲だけ。

前者はニール・セダカとハワード・グリーンフィールドの名コンビの作品。1962年の7月にリリースされ，合計13週間チャート・イン，最高位第7位を記録した。ランクでは「ジャスト・ア・ドリーム」よりも低いが，Vee Jayのメジャー・レーベルから発売されたこともあって，こちらの方が世界的なビッグ・ヒットとなった。またエイス・レコードにとっても創立以来の最大ヒットとなった。

後者は1962年の12月にリリースされ，翌63年にヒット。これもH. グリーンフィールドとジャック・ケラーのやはりアルドン・ミュージック出版所属のコンビによる作品。またこのシングルのB面に収められた“Dreams Of A Fool”は，ファンの間で大変に人気の高い作品。B面にしておくにはもったいないくらい良く出来た作品で，ドリーミーなムードが一杯。例えばジャミー・クーの「燃ゆる想い」やボビー・ダーリンの「ドリーム・ラバー」を好きな人には，絶対に気に入ってもらえるはず。なお作者の一人 Chervalはエイス・レコードで2枚のシングルを残しているフランク・チャーバルのようだ。また彼はローリーで「カーニバル・ガール」の傑作を発表している歌手と同一人物とのウワサ。

“Venus In Blue Jeans”のシングルのB面“Highway Bound”がこのアルバムに収められていないのは不思議。ジミー・クラントン作の仲々の曲で，ファンは是非ともシングル盤でコレクションしてほしい。

ニール・セダカ作の曲がもう1曲。それは“Walk With Me”だが，これはニール自身も「悲しきクラウン」のB面で発表していた。日本語タイトルは「二人の並木道」。

“Because I Do”はマック・レベナックことドクター・ジョンの作品。彼はフランキー・フォードにも曲を提供している。

“I Just Wanna Make Love”は，「ゴー・ジミー・ゴー」などを書いていたドック・ポーマスとモート・シューマンの名ソングライター・チームの作品。

ジミー・クラントン，彼が残したいくつかの作品は，今もなお新鮮な魅力を感じさせてくれる。

彼もまた1950年代から60年代にかけて，多くの夢を与えてくれた“花咲くロックン・ローラー”の一人であった。

P.S.　エイス・レコードのレーベル・リスティングは，ヒット・ソング専門誌「ポップシクル」(木崎義二編集) に掲載されているので参考にして頂きたい。

【上野シゲル】

発売にあたって

「入手困難」というファンにとって大きな障害は，音楽の価値観・聞き方を変えてしまい，本来，音楽のもつ素晴らしさを埋もれさせてしまう危険性が生ずるのです。こうした中にあって国内大手メーカーだけにこの解決を期待することは現状として無理な点があります。ヴィヴィド・サウンドは一人のファンとして熱意をもってレコードの製作に取り組み，多くのファンの方々に喜んでもらえる提供が音楽の定着に役立つと信じています。

23-8, 2-CHOME, SHIMOMEGURO, MEGURO-KU, TOKYO 153, JAPAN.　TEL:03-490-1070
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Side A

1. DARKEST STREET IN TOWN

We meet on the darkest street in town
We kiss when there's no one else around
Standin' in the shadows, sharlin' our embraces
On the darkest street in town

We love, but the world will never know
We hide each and every place we go
It seems that you and me are always
Ducking into alleys and dim lit hallways
On the darkest street in town

You belong to another, and baby I'm not free
Love like ours can't last too long
And even though we know it's wrong

We meet on the darkest street in town
We kiss when there's no one else around
*Alone so they won't discover
Meet me on the corner, see you later lover
On the darkest street in town

(repeat *)
Tonight I'm gonna meet you on the corner
Round about midnight
  don't stand in the streetlight
Slippin' and slidin'
  you'll find a place for hidin'
Cause we've got to keep that very
  special secret

2. MOLLY DARLING

How I love you Molly darling
Say you love none else but me
For I love you Molly darling
You are all the world to me

Oh tell me darling that you love me
Put your little hand in mine
For I love you Molly darling
Say that you will give me nine

Molly, fairest, sweetest, dearest
What a darling, tell me this

For I love you Molly darlin'
Let your answer be a kiss

3. DREAMS OF A FOOL

(Dreams of a fool-please make my dreams
  come true)

At night when I'm alone and blue
Dreaming only dreams of you
I dream that you are kissing me
The way you used to do

Now I know it's just a dream
Just a foolish dream of a fool

Now you've gone and said goodbye
I keep trying not to cry
Time goes on, as wise men say
And every fool must pay
So I cry these lonely tears
Lonely foolish tears of a fool

Say that you'll return to me
I still love you can't see
Make those foolish dreams come true
All I need is you
So let's try to start anew
Make those foolish dreams come true

4. WALK WITH ME

Walk with me, my little darling
Walk with me, my little angel
I'm satisfied when you are by my side
Honey hold my hand and walk with me
Walk with me, I want you near me
Walk with me and say sincerely
That I'm the boy that fills your heart with
  joy
Honey hold my hand and walk with me

An old fashioned walk in the glow of the
  moonlight
Will never, no never be out of style
We'll walk through the door of the church
  around the corner
And we'll keep walkin' right on down the aisle

So walk with me my little darlin'
Walk with me my little angel
I'm satisfied when you are by my side
Honey hold my hand and walk with me
(repeat *)

5. NOT LIKE A BROTHER

You have the lips that I long to kiss
The arms that I'm dreaming of
But you only hold me to kiss my cheek
I don't want your friendship
I want your love

*Love me, love me, but not like a brother
Don't treat me, this way, it isn't fair
Kiss me, hold me, but not like a brother
Oh my darlin', it's too much to bear

I want you more than you'll ever know
But how long am I to wait
If you need my love like I know you do
Take it my sweet before it's too late

(repeat *)

6. JUST A MOMENT

Just a moment of your time
Would you be so kind
As to give to me
Just a moment of your time

*Just a moment with you
Would make my dreams come true
Please let me share
Just a moment of your time

I'm not asking for an hour
Just time enough to say
That my love, my love for you
Grows stronger day by day
(repeat *)

Side B

1. VENUS IN BLUE JEANS

She's Venus in blue jeans
Nona Lisa with a pony tail
She's a walkin' talkin' work of art
She the girl who stole my heart

My Venus in blue jeans
Is the Cinderella I adore
She's my very special angel too
A fairy tale come true

They say there's seven wonders in the world
But what they say is out of date
There's more than seven wonders in the world
I just met number eight

*My Venus in blue jeans
Is everything I hoped she'd be
A teenage goddess from above
And she belongs to me
(repeat *)

2. BECAUSE I DO

*Whoever said they's seen the seven wonders of
  the world
Sure never saw you
Whoever said they'd seen some of the
  prettiest girls
Sure never saw you
They say our love is true, and I love you
Oh I think I love you, cause I do

**The butcher and the baker and the candlestick
  maker
All wanna see you
They say that if they get the chance child
  they gonna take you
But I'm gonna keep you
They say our love is true, and I love you
Oh I think I love you, cause I do

Got the whole world in my hand
Life up in the clouds
Got a girl when she walks down the street
Can't help but draw in the crowds

(repeat **)
(repeat *)

3. LUCKY IN LOVE

I walk under ladders thirteen times a day
When I see a black cat
  I never run the other way
Threw away my body clothing
  and my lucky charm
My bad luck days are over now
  that you are in my arms

*Because I'm lucky lucky, in love with you
Lucky lucky 'cause you love me too
Lucky lucky whatever I do
I'm lucky in love with you

Now if I broke a mirror I wouldn't be upset
I'll laugh out loud at the devil
  each and every chance I get
I ain't afraid of nothing
  when you hold me tight
As long as we're together
  everything is gonna be alright

(repeat *)
(repeat *)

4. I JUST WANNA MAKE LOVE

Just because they're playing our song
Must we keep on dancing all night long
Could it be that I don't wanna dance
I just wanna make love

Let the others dance all night
All I wanna do is hold you tight
Could it be that I don't wanna dance
I just wanna make love

*There's a yellow moon out there
Just the colour of your hair
Darlin' let's go anywhere
Anyplace, I don't care

**Don't you know it's gettin' late
Don't you know that my love can't wait
Pretty baby I don't wanna dance
I just wanna make love

(repeat *)
(repeat **)

5. TWIST ON LITTLE GIRL

Twist little girl, can't you understand
You better twist little girl
  cause I'm your greatest man
Come on, twist on and on little girl

*Twist little girl, baby all night long
Come on, come on, baby to my soul
Little girl, I said I got love
Come on, come on, baby to my soul

Your twist drives me crazy when they play
  the music wild
Please just keep on twistin'
  don't you let me cramp your style
Come on, twist on and on little girl

(repeat *)
(repeat *)

6. WAYWARD LOVE

*I got a wayward love and I know
Tried so hard not to show
Face the fact she ain't coming back

**I got a wayward love and I feel
Tried so hard to conceal
I'm her slave, she'll send me to my grave

She's got that smile, all of the time
Yeah yeah yeah, can't get her off of my mind

(repeat *)

Miss her love all of the time
Yeah yeah yeah, I say she looks so fine

(repeat *)
(repeat **)

WIOQ 102 FM

PRESENTS

HOT ROCKS

CHEAP TRICK



Meet Cheap Trick. Robin Zander is the lead singer. Tom Petersson plays the bass guitar. Rick Nielsen writes and plays lead guitar. And Bun E. Carlos is the drummer.

Producer "Platinum" Jack Douglas describes Cheap Trick as the best writers he's ever worked with. After watching Cheap Trick devastate an SRO crowd, Robert Hillburn of the *Los Angeles Times* predicted stardom for all of them. David Fricke of the *Philadelphia Drummer* said of their first album: "[It's] an incredible rock n roll album, one that keeps kicking after the 25th play."

Audiences everywhere have been stomping, shouting and screaming for more. And getting it. The guys are on the road and doing audiences in. Ira Robbins, editor of *Trouser Press*, summed it up best: "Cheap Trick is sarcastic, smart, nasty, powerful, tight, casual and destined for something great."

DERRINGER



... as Rick Derringer calls his latest group, "his best band yet," that statement cannot be taken lightly.

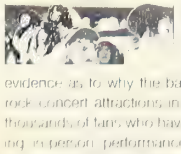
At age 18, Derringer hit the top of the best selling charts with "Hang On Sloopy" by The McCoys. He performed and recorded with Johnny Winter before joining the Edgar Winter band, whose near double-platinum LP, *They Only Come Out At Night*, Derringer produced. In total, he worked on seven albums and toured for six years with the brothers.

Derringer's next band, Dynamite, managed to provide a solid, guitar-based alternative to Aerosmith, Steely Dan, Isotope, Edgar Winter, Foghat, Peter Frampton and others, as they were receiving attention at the time. Including *All American Alien Boy*, which featured the Top 10 singles "Rock And Roll Hootchie Koo."

Derringer collaborated with member of the group Rundgren, with whom he has also worked and Barry Mann, Cynthia Weil and Spencer Davis. You've got that Super Session, but the Brightmore Brothers, and Peter Frampton's Frampton's Camel.

Derringer is prepared to support his new Blue Sky album by performing 250 concerts this year alone.

REO SPEEDWAGON



After eight years of hard playing, hard touring and five hard-rocking albums, the music of R.E.O. Speedwagon remains loud, clear and foot-stomping. And with the group's sixth album, *You Get What You Play For*, R.E.O. Speedwagon offers first-hand evidence as to why the band is among the most popular rock concert attractions in America. For the hundreds of thousands of fans who have witnessed the band's crunching in-person performances, in the past, the live R.E.O. Speedwagon album will be a record they have anticipated and will greet ecstatically.

Founded ten years ago on the campus of the University of Illinois, the group derived its name from one of the first heavy-duty trucks designed by Hanson E. Gilles, creator of the Oldsmobile. The band was formed by keyboard player Neal Doughty and drummer Alan Gratzer who, despite personnel changes throughout the last decade, remain with the band to this day.

Guitarist Gary Richrath and vocalist Mike Murphy supply most of the band's original material, although the entire band works out the arrangements. The live album mixes new material from the band's songwriters with old, established favorites such as "Ridin' The Storm Out," one of the high points of the album and the title track from the group's third album.

KANSAS



With the Top Five success of the band's first hit single, "Carry On Wayward Son," there will be no stopping Kansas now. The band's fourth album, *Leftoverture*, turned platinum and the band continues to bring its dynamic stage show to more than 200 sold-out houses a year.

It is, in fact, the concert performances of Kansas that built its following through more than three years of constant touring.

Kansas songwriter-guitarist-keyboard player Kerry Livgren lists such famous names of classical music as Wagner, Debussy, Mahler and Aaron Copland when asked about his influences. Steve Walsh, Kansas' other vocalist-songwriter-keyboard player on the other hand, names such decidedly contemporary influences as Stevie Wonder, Little Feat and Pink Floyd. Of such diversity is the unique music of Kansas born.

One of the band's many demo tapes caught the ear of Don Kirshner, the music business impresario who has been so significant in the careers of artists like Bobby Darin, Neil Sedaka, Carole King, among many others. He signed the group to his new Kirshner label, distributed by CBS, and the first album was released in March, 1974.

The first three albums by Kansas exhibit a steady development of style and artistic skill that has been nurtured by the extensive performance schedule. With *Leftoverture*, Kansas has achieved a remarkable level of sophistication as both performers and recording artists.

According to Kerry Livgren, "musically, this album is leaps and bounds ahead of anything that we've done." An assessment that Kansas' public obviously agrees with.

TED NUGENT



After ten years as a living legend of rock in the Midwest, Ted Nugent has finally achieved the international popular acceptance due him.

As leader of the Amboy Dukes, Nugent gained an apparently well-deserved reputation for putting on the wildest show in rock and roll. Stories of his eccentric behavior only added fuel to the fire but, nevertheless, he labored for many years unrecognized, save for a slim but devoted following.

In 1975, Nugent affiliated with Leber Krebs Management (who also handle Aerosmith) and Epic Records. Teamed with producers Tom Werman and Lew Futterman, Nugent recorded two near-platinum albums—*Ted Nugent* and *Free-For-All*—in quick succession. Upon his return earlier this year from a sold-out, action packed European tour, Nugent, Werman and Futterman immediately headed for the studio to begin work on their third collaboration.

Powerful, full-blooded rock and roll madness, the music of Ted Nugent has been described as the best of the new

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HOT ROCKS

breed of aggressive American rock.

"The new album's great," Nugent said. "It comes on like a bulldozer in heat."

JEFF BECK



Jeff Beck has been through as many stylistic changes and shifts in career direction as any of his contemporaries, but somehow manages to make each step more successful than the previous.

His latest album, *Jeff Beck Live*, was recorded last year at the close of a collaborative tour that coupled two of the most highly-regarded instrumentalists in progressive rock—guitarist Beck and synthesizer player Jan Hammer.

Beck's career began more than a decade ago when he replaced Eric Clapton as lead guitarist for the Yardbirds, giving Beck international status from the start.

He left the Yardbirds (and was replaced by Led Zep's Jimmy Page) to form his first solo band which featured Ronnie Wood on bass and Ron Stewart on vocals.

Five solo albums and several groups later (including an association with Tim Bogert and Carmine Appice), Beck matched up with producer George Martin—who produced all the Beatles records as well as most of America's hits—for *Blow By Blow*, an all-instrumental album that was the biggest success of Beck's career up to that time.

Beck called on the Jan Hammer Group to accompany his tours in support of the release of the second album with Martin, *Wired*, and the result electrified audiences with highly-charged, thrilling exchanges between the two principals.

Jeff Beck will tour again soon. Meanwhile, the live album will give you an idea of what to expect.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES



Southside Johnny likes to spend his spare time—and spare money—at the racetrack. With the release of his band's second Epic Records album, *This Time It's For Real*, Johnny can move from the $2 window to the clubhouse.

The first album by Southside Johnny and The Asbury Jukes, *I Don't Want To Go Home*, got rave reviews, especially as one of the most impressive debuts of the year, and Johnny underscored that success by taking his band on the road and bringing a taste of their music to the unbelievers.

Producer Steve Van Zandt (Springsteen's sideman and a former Asbury Jukes guitarist, "Miami" Steve Van Zandt) Southside Johnny and The Asbury Jukes took over for Springsteen as house band at Asbury Park's Stone Pony after Springsteen's chart success led to bigger halls and out-of-town tours.

The Asbury Jukes' sound, through its repertoire that includes rock, rhythm and blues, pre-soul, pre-disco, Van Morrison, Chuck Berry & Party, Solomon Burke, Otis Redding, Wilson Pickett, Sam & Dave, Sam Cooke, Marvin Gaye, Ben E. King, Otis Clay, Arthur Conley, Percy Sledge, Joe Tex, Clarence Carter, Off My Mind, and Lloyd Price's "Lawdy Miss Clawdy," has come to the hands of Southside Johnny and The Asbury Jukes, they are a forgotten style of music comes back, contemporary in every regard.

Side 1

CHEAP TRICK

OH, CANDY From the Epic Lp "Cheap Trick" PE 34400

DERRINGER

DON'T STOP LOVING ME From the Blue Sky Lp "Sweet Evil" PZ 34470

R.E.O. SPEEDWAGON

RIDIN' THE STORM OUT From the Epic Lp "You Get What You Play For" PEG 34494

KANSAS

WHAT'S ON MY MIND From the Kirshner Lp "Leftoverture" PZ 34224

TED NUGENT

CAT SCRATCH FEVER From the Epic LP "Cat Scratch Fever" PE 34700

Side 2

JEFF BECK

SHE'S A WOMAN From the Epic LP "Jeff Beck With The Jan Hammer Group Live" PE 34433

SOUTHSIDE JOHNNY & THE ASBURY JUKES

WITHOUT LOVE From the Epic Lp "This Time It's For Real" PE 34668

STARCASTLE

DIAMOND SONG (DEEP IS THE LIGHT) From the Epic Lp "Fountains Of Light" PE 34375

THE MICHAEL STANLEY BAND

WILL YOU LOVE ME TOMORROW From the Epic Lp "Stagepass" PEG 34661

MOTHER'S FINEST

MICKEY'S MONKEY From the Epic Lp "Another Mother Further" PE 34699

GEORGE DUKE

'SCUSE ME MISS From the Epic Lp "From Me To You" PE 34469

AS 336

STARCASTLE
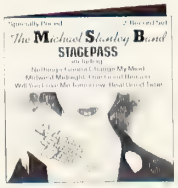


With the release of the group's first album in January, 1976, Starcastle made it clear that the band was stepping into the void left open by the popular and artistic decline of the British celestial rock band Yes.

Now, with the release of *Fountains Of Light*, the second album by Starcastle, and the hit single from the LP, "Diamond Song," Starcastle's future looms even larger on the horizon. The latest LP was produced by Roy Thomas Baker, who has previously handled such groups as Man and Epic Records' Gasolin', in addition to his work with Queen, which earned him a Rock award as the outstanding producer of the year in 1976.

Starcastle hails from Champaign, Illinois, where a tape recorded version of "Lady Of The Lake," not then available in recorded form, became the most requested song in WPGU's history, setting the stage for the group to be signed by Epic Records in 1975.

THE MICHAEL STANLEY BAND



The toast of Cleveland rock and roll, The Michael Stanley Band could have picked no location more appropriate than Cleveland's Agora club to record the live album *Stagepass*.

The new set mixes previously unrecorded material with established favorites from the Stanley Band repertoire. Producer Bill Szymczyk, who also produces such acts as The Eagles, Joe Walsh, the J. Geils Band and Elvin Bishop, has produced Michael Stanley from the very start.

MOTHER'S FINEST



No less an authority than Peter Townshend of The Who called Mother's Finest "the most exciting opening act I've worked with in recent history."

They call themselves Mother's Finest—although their initials, MF, might have other implications as well—because they play nothing but the best. The sextet's beginnings stretch back more than ten years when Joyce Kennedy had a local hit "I Still Love You," in her native Chicago at the tender age of 16.

She convinced Glenn Murdock to leave the band he was fronting and form a singing duo that thereafter blossomed.

The duo made two tours of the Far East in addition to travelling all over the United States—which is how Mother's Finest was assembled.

Jerry "The Wizard" Seay joined the band on bass in Miami. Drummer B.B. Queen Borden comes from Chattanooga, Tennessee. Gary "Mo" Moore added his lead guitar in Dayton, Ohio. Keyboard player Michael Keck came aboard once the group moved to Atlanta, already experiencing considerable success as a nightclub band. In a few months, Mother's Finest had broken the house record at Atlanta's top rock club, the Electric Ballroom, several times.

"Mickey's Monkey," a cut from the band's just-released second Epic Records album, has been the major showstopper in the band's dynamic stage act since the release of their first album last year.

GEORGE DUKE



"Multistylistic" is how George Duke might describe his own music. He has performed and worked with a baffling array of musical heavies—from Don Ellis' big band and French jazz violinist Jean Luc Ponty to Cannonball Adderley and two separate stints with Frank Zappa and The Mothers of Invention.

His most recent group was the Billy Cobham-George Duke band, which featured Epic recording artist Alphonso Johnson on bass. Now, after many years of his recording for small jazz labels, comes *From Me To You*, George Duke's first solo album for Epic Records.

Nobody is going to pigeon-hole his new band. According to Duke, "what we do is going to be very close to a 50-50 mix of instrumentals and vocals. I'd like to see some of the more esoteric things we do become more vocal-oriented, to make it easier for people to hear what we're doing. People will say, 'if you can sing it, it can't be all bad.' But I'm not going to sacrifice the musicality. I'm not doing disco music.

"People should obviously be allowed to enjoy whatever they want to enjoy," he continued, "but certain people try to polarize music to the point where it gets really absurd. The criticism of 'fusion' music has almost gotten as bad as people putting down interracial marriage ... To me, it's just jive. You don't have to lose your identity just because you're a melting pot."

Epic

KIRSHNER

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ODEON

ALTA FIDELIDADE

MOFB 3054



CARNAVAL 1959



VAI, MAS VAI MESMO
PASSE NA 2.ª FEIRA
LEVANTA MANGUEIRA
PALANQUIM CHINÊS
RAINHA DO MAR
BONITO PAPEL
BAMBOLEANDO
PERDOEI

CHAMINÉ DE BARRACÃO
EU NÃO QUERO VOCÊ
A MARCHA DO TONICO (COTUCA TONICO)
MARCHA DE COPACABANA
AMOR, VEM ME BUSCAR
RESPOSTA DA FANZOCA
MEU PRIMEIRO AMOR
TORERO

ALTA FIDELIDADE

Odeon

MOFB. 3.054

CARNAVAL 1959

Eis uma verdadeira seleção do carnaval de 1959. Desde Ataulfo Alves, o veterano e admirável sambista, autor de um número impressionante de grandes sucessos, até Mário Augusto, cantor jovem mas cheio de possibilidades, desfilam no presente "long-playing" alguns dos mais famosos, dos mais queridos nomes do excelente "cast" artístico da Odeon. Dalva de Oliveira, que não temos a pretensão de apresentar aos ouvintes, cantora das mais conhecidas, dona de um público imenso, de voz admirável, adaptando-se aos mais variados gêneros; Zézinho, cantor que, sem alarde, vai conquistando os seus entusiastas, com suas interpretações tão sóbrias, tão bem dosadas; Isaura Garcia, ídolo do público de São Paulo, mas querida, igualmente, em todo Brasil, outra consagrada; Ademilde Fonseca, a agilíssima intérprete, criadora dos chorinhos buliçosos e maliciosos, que ainda recentemente brindou o público discófilo com um "long-playing" dos mais belos, reunindo os principais números criados por Carmen Miranda; Oswaldo Rodrigues, Francisco Egydio, Antônio Martins, todos exímios na interpretação dos nossos ritmos carnavalescos, nomes que serão grandes amanhã; Marlene, graciosa e pessoal, dona da "bossa", essa qualidade indefinível sem a qual não há intérprete autêntico de samba; Orlando Silva, o "cantor das multidões", e não é preciso dizer mais nada; Os Demônios da Garôa, conjunto vocal dos mais apreciados, conscienciosos nos seus arranjos, sabendo dar ao público a música que êle deseja, campeão de muitos carnavais, sempre em forma, sempre aplaudido; Venilton Santos, que conhecemos na extinta "boite" Vogue, quando iniciava sua carreira artística, hoje um cantor vitorioso, possuidor de bonita voz, lançando todo ano a sua "bomba", marcando a sua personalidade no disco popular por suas excelentes atuações; Zilda do Zé, a companheira do grande sambista desaparecido, autêntico colecionador de êxitos carnavalescos, ela, também uma especialista nas músicas que, durante o reinado de Momo, fazem o povo delirar nas ruas e nos bailes que comemoram a nossa mais alegre festa popular; Roberto Paiva, cantor que sabe tirar os melhores efeitos das peças que interpreta, de voz aveludada e de timbre dos mais fonogênicos; Alda Perdigão, cheia de ritmo, sabendo "tirar" o samba, sentindo o que canta, interpretando o que o sambista carioca sabe fazer como ninguém; finalmente, Mario Augusto, valor jovem que, acreditamos, se tornará famoso dentro em pouco, por suas qualidades tão patentes de voz e de interpretação.

Carnaval de 1959 é uma seleção. Seleção dos melhores números gravados pela Odeon para a grande festa popular que ainda mantém o mesmo prestígio dos velhos tempos. Escolhendo músicas das mais vivas, das mais apropriadas, tôdas composições dos grandes especialistas no gênero, a Odeon soube proporcionar aos foliões, que somos nós, a música adequada, a música alegre e contagiante, fator principal do êxito do nosso carnaval, muito justamente considerado como o mais animado, o mais alegre do mundo. E agora, vamos cantar os sambas e marchas do **Carnaval de 1959**, que promete ser ainda melhor do que os anteriores. Vamos cantar com os verdadeiros "azes" agora apresentados nêste "long-playing", vamos cantar as músicas que serão as vitoriosas, as consagradas pelo povo carnavalesco do Brasil.

LUCIO RANGEL.

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LADO "A"

1- YA NO PUEDO CON MI PENA -Rumba Flamenca
(L. Cruz)
2- PUEBLITO DE DIOS - Balada
(L. Cruz)
3- MI COMPENSACION - Vals
(L. Cruz)
4- TUS OJOS - Paseo
(D.D.)
5- RUMBA GITANA - Rumba Flamenca
(E. Quijano)
6- NO MEREZCO TU PERDON - Bolero
(L. Cruz)

LADO "B"

1- SOMBRA DEL PASADO - Bolero
(L. Cruz)
2- MUÑEQUITA MIA - Vals
(J. Quintero)
3- UN GRITO VAGABUNDO - Paseo
(D.D.)
4- LA PERLA - Cumbia
(A.M. Peñaloza)
5- ANGELITA LUCIA - Merengue
(D.D.)
6- SUPLICA Vals
(María J. de Welto)

BAJO LICENCIA de PROMUS, VENEZUELA

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FLO CASSINELLI



LIVE AT CHUKKERS!

PITTSBURGH, PA FEBRUARY 21, 1987

LIVE AT CHUKKERS!

PITTSBURGH, PA

FEBRUARY 21, 1987

Start with the "living legend" "Flo" Cassinelli, add three musical artists who have great rapport with Flo, place them all in the classic jazz atmosphere of dim lights, brick walls, and an appreciative audience, - the result, an album of great jazz, the way it was meant to be played, and enjoyed.

From the melancholy, Willow Weep For Me, to the swinging, upbeat Sweet Georgia Brown, this album showcases the work of famous jazz composers beautifully expressed by four guys who had a great time playing it.

Special Thanks

I want to publicly thank Chuck Liberatore for his gracious hospitality and his cooperation for allowing us to record this album at Chukker's. His efforts in bringing fine jazz to downtown Pittsburgh in a "class setting" are to be commended.

Selections

Side One:

- WRAP YOUR TROUBLES IN DREAMS (Moll, Kohler, Barris) 4:18
- I WANT A LITTLE GIRL (Mencher) 4:22
- SLIPPER (Count Basie) 6:00
- WILLOW WEEP FOR ME (Ronnell) 3:30
- SHE'S FUNNY THAT WAY (Rich Whiting) 4:00

Side Two:

- SPLANKY (Count Basie) 6:00
- EASY LIVING (Robins Rainger) 2:32
- BYE BYE BLACKBIRD (Dixon & Henderson) 6:30
- IN MY MOMENTS OF DESPAIR (Flo Cassinelli, Al Cord, Ralph Granata) 3:00
- SWEET GEORGIA BROWN (Ben Bernie, Casy Pinkard) 4:00

Credits

Editing: Rodger Ryan
Engineer: Ralph Cominio
Cover Design & Graphic Production: Claire McDonnell
Photography, Liner Notes, Production Coordinator: Chuck Shane



Fiorvante "Flo" Cassinelli

Still playing regularly at the age of 72 (having started with his father's band at the age of 8,) Flo is indeed a legend.

His unique natural talent has enabled him to play with the likes of Benny Goodman, Artie Shaw, Roy Eldridge, Colman Hawkins, Miles Davis, Kia Winding, and others, including virtually every local jazz musician.

"I feel that I play good, honest music, giving every member of the group an opportunity to display their talent and enhance the work of the other musicians," says Flo. I hope to be playing for many more years, until I close my eyes or run out of air. I am forever grateful to the work of two medical greats, Dr. David S. Zorub, Chief of Neurology at Shadyside Hospital who saved my life by removing a brain tumor, and Dr. Gene Nicolette, a sax player himself, who performed the oral transplant operation I needed in order to continue playing.

God gave me the chance to stay alive, making others feel as good as I do through music," says Flo.

Flo Cassinelli

Hope You Like Our Playing

FRANK SCHARBO



Quite and unassuming, Frank has played with the best, including Art Tatum and Sonny Clark, plus a host of local musicians.

Respected as both a musician and a family man, Frank decided early on to concentrate his career in Pittsburgh where he could continue to be near his family.

"Making this album was very gratifying to me, not only because of the long friendship and musical experiences Flo and I have shared, but also because of the confidence, honesty, and musical integrity he has projected onto the members of his group," says Frank.

To Joan Thanks for your support Frank Scharbo



All the Best. Dave LaRocca

DAVE LAROCCA

He has toured with Buddy Rich. Appeared with Woody Herman at numerous jazz festivals in Europe and the "Kool" Jazz Festivals, toured and recorded with Woody and his "Thundering Herd" for two years, toured with entertainer Jack Jones, freelanced in New York, most notably with ex "Bird" pianist Sadik Hakim (Argonne Thurston) and now says, "Flo is the godfather of all musicians."

For Joan, All the Best! Rodger Ryan

RODGER RYAN

Composer, conductor, teacher, lecturer, guest performer, recording artist, and big band member, radio/television/stage performer, Rodger has done it all.

From the Tonight Show Band to the symphony, including the Pittsburgh, Houston, and the New England conservatory, Rodgers experiences and the famous musicians he has been invited to play with are truly a catalog of the best the musical world has to offer.

He has toured with the best of the big bands, including Woody Herman, Henry Mancini and Guy Lombardo, has appeared on television with Helen O'Connell, Mike Douglass, and others, has performed on stage with more than a dozen superstars including RyDell, Belefonte, Darin, Hibbler, Tillitson, and Uggams, and has composed original work for radio, television, and the universities of Pittsburgh and Duquesne.



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EL GALLITO DE MANATI
FIESTANDO EN NAVIDAD

LADO. A

1 — FIESTA NAVIDEÑA. SEIS CHORREAO.
2 — NUESTRO PAN DE CADA DIA. SEIS FAJARDENO.
3 — NO TE DOY EL DIVORCIO. MAPEYE.
4 — NAVIDAD AQUI Y ALLA. GUARACHA JIBARA.
5 — PELEA QUE TE PELEA. CONTROVERSIA.
6 — SALUDOS QUERIDOS. TRULLA.

LADO. B

1 — CONTIGO EN LA NAVIDAD. GUARACHA JIBARA.
2 — MODO DE VIVIR. AGUINALDO.
3 — VIAJANDO EN AVION. MARIANDA.
4 — SOY JIBARO Y NO LO NIEGO. DECIMAS.
5 — NAVIDAD ALEGRE. AGUINALDO COSTANERO.
6 — LINDA NAVIDAD. BOLERO GUARACHA.

FIESTANDO EN NAVIDAD CON JOSE MIGUEL CLASS. "EL GALLITO DE MANATI."

A Pesar de los grandes éxitos, del "Gallito de Manati" Jose Miguel Class, interpretando ritmos modernos y populares . . . el no puede olvidar y quiere cantar su musica campesina. Que lo arrullo al nacer en su humilde lobrio.

Siempre interpreta con mucho sentimiento y su estilo unico e inconfundible sus decimas, mapeyes, seis chorreao, llaneras, controversias, aguinaldos y guarachas jibaras.

Ese canto jibaro, que vive y vivira para siempre en el Gallito de Manati, porque lo lleva muy dentro en lo recondito y profundo de su corazon.

FIESTANDO EN NAVIDAD, musica tipica navideña que perdurara para toda la vida en nuestro terruñeo musica sagrada, contada por nuestros abuelos y tatarabuelos, musica que no podra faltar en nuestras fiestas navideñas porque sin ella no habria navidad ¿con que alegrariamos nuestras parrandas y fiestas en el batey? con sabor a pasteles, chicharrón y morcilla, verdura y alcapurrias, arroz con dulce y el buen pitorro.

Este disco de larga duracion (L.P.) nos traera recuerdos de la infancia, nuestro querido terruñeo tropical, bañado de sol . . . el susurro del cañaveral, el vaiven del cafetal el cantio del gallo y el olor a café recien colao en las madrugadas Borinqueñas el grito del campesino, jalda arriba . . . al compas del tipico guiro . . . el cuatro y la guitarra.

FIESTANDO EN NAVIDAD "CON EL GALLITO DE MANATI," fiel exponente de nuestra musica jibara . . . un disco que usted disfrutara y jamas olvidara.

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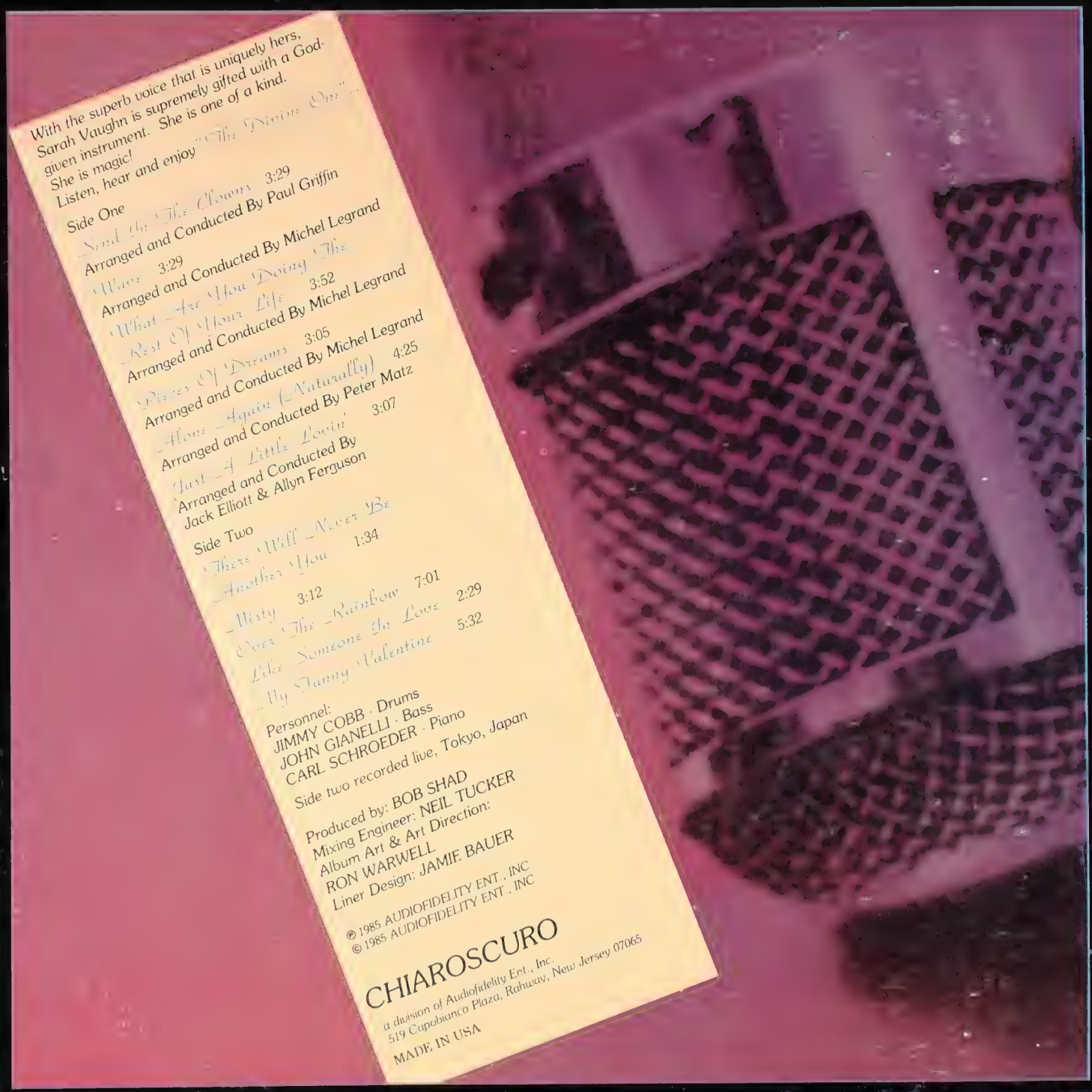
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The Divine One



CR-2038



With the superb voice that is uniquely hers, Sarah Vaughn is supremely gifted with a God-given instrument. She is one of a kind. She is magic!
Listen, hear and enjoy ... "The Divine One"

Side One

Send In The Clowns 3:29
Arranged and Conducted By Paul Griffin

Wave 3:29
Arranged and Conducted By Michel Legrand

What Are You Doing The Rest Of Your Life 3:52
Arranged and Conducted By Michel Legrand

Pieces Of Dreams 3:05
Arranged and Conducted By Michel Legrand

Home Again (Naturally) 4:25
Arranged and Conducted By Peter Matz

Just A Little Lovin' 3:07
Arranged and Conducted By
Jack Elliott & Allyn Ferguson

Side Two

There Will Never Be Another You 1:34

Misty 3:12

Over The Rainbow 7:01

Like Someone In Love 2:29

My Funny Valentine 5:32

Personnel:
JIMMY COBB - Drums
JOHN GIANELLI - Bass
CARL SCHROEDER - Piano

Side two recorded live, Tokyo, Japan

Produced by: BOB SHAD
Mixing Engineer: NEIL TUCKER
Album Art & Art Direction:
RON WARWELL
Liner Design: JAMIE BAUER

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Cuckoo Waltz
Henry Ford Schottische
Petticoat Polka
Johnny Oslo Schottische
(Johann Paa Snippen)
Life In The Finnish Woods
Accordion Schottische
The Happy Yodeler Polka
Ball In Karlstad
Over The Waves Waltz
O Susanna
Village Tavern Polka
On The Accordion
Mountain Belle Schottische
Casey's Old Time Waltz
Hoop Skirt Schottische
Dad's Waltz
Midnight Sun Schottische
Country Dance
Penguin Polka
Memories From Uppsala
German Medley:
Hi Lee Hi Lo — Ach Du Lieber Augustin
Zu Lauterbach — Du Du Liegst Mir
Northwind
Baruska



MCA RECORDS R223344

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The selections contained in this album have been previously released on the Brunswick label

Strings Of Praise Gospel Singers

HSG–157 STEREO



Sheltered In His Arms

Strings Of Praise Gospel Singers



To write an album liner you have to know the people. Having known Tommy and his family for several years and loving Bluegrass Music, we consider the opportunity to write the liner for the first album for the Strings of Praise Gospel Singers an honor and privilege.

Thinking back a few months, we recall the first night the Strings of Praise performed together. It was in our home. What was suppose to be a "practice session" for them turned out to be a full performance. Before the practice was over a group of 25 or more people had gathered. Although the boys were very nervous their practice lead to performing to perfection of this album of Gospel Music.

The "Strings of Praise Gospel Singers" comprised of Tommy McKee, Charles (Mike) McGuire, L. D. Orange, Donald Orange and Jimmy Hylton have gained wide acceptance in Virginia and even into Pennsylvania with their Bluegrass Gospel Music. Even more important is the recognition they are gaining for our Lord, after all that is what the "Strings of Praise" and this album are all about.

It is our sincerest hope that you will enjoy this album and the fellowship with the "Strings of Praise Gospel Singers" as much as we have enjoyed our relationship with them. From their beginning in a house to the many churches in which they have played and rejoiced to the messages of the comforting and heartwarming songs of this album, we have always believed the "Strings of Praise Gospel Singers"to be "Sheltered in His Arms."

After listening to this beautiful album and hearing the Strings praise the Lord, we are sure you will agree with us and their many friends that the men of the "Strings of Praise" are truly "Sheltered in His Arms."

Robert and Marie Ham
Roanoke, Va.

SIDE ONE

1. SHELTERED IN THE ARMS OF GOD (2:00)
2. KNEEL AT THE CROSS (2:03)
3. I'M USING MY BIBLE FOR A ROAD MAP (2:12)
4. JESUS HAS BUILT IT FOR ME (2:25)
5. HOUSE OF GOLD (2:08)

SIDE TWO

1. STANDING IN THE SHADOWS OF JESUS (3:08)
2. BECAUSE HE LIVES (3:18)
3. FROM THE MANGER TO THE CROSS (2:10)
4. ONE MORE VALLEY (2:35)
5. ANGEL BAND (2:23)

Tommy McKee–Mandolin
Mike McGuire–Lead Guitar
L. D. Orange–Banjo
Donald Orange–Bass
Jimmy Hylton–Rhythm Guitar

Produced at Hilltop Studio
Nashville, Tennessee
Engineer–Jack Linneman

For Bookings or Records Contact:

Tommy McKee 703–890–3031
Route 2, Box 338 A
Vinton, Virginia 24179

Mike McGuire 703–982–2844
969 Shelbourne Avenue
Vinton, Virginia 24179

Records & Jackets by Nashville Album Productions, 617 7th Ave. So., Nashville, Tennessee 37203, (615) 256–0121

FOLK 'n HILL

CHARLIE MOORE
BILL NAPIER

and The Dixie Boys

KING 828



GEORGIA BOUND
LONESOME WIND BLUES
NO LONGER A SWEETHEART OF MINE
GATHERING FLOWERS FROM THE HILLSIDE
COLUMBUS STOCKADE BLUES ★ TRUCK DRIVER'S QUEEN
SING ALONG WITH MITCH ★ ★ ★ ★ ★ ★ AND 7 OTHERS

HIGH FIDELITY

KING
828

FOLK 'n HILL

CHARLIE MOORE
BILL NAPIER and The Dixie Boys



side 1

METRACAL - SAME OLD GAL · GEORGIA BOUND · LONESOME WIND BLUES · IT HURTS TO SEE YOU GO · COUNTRY TWIST · FLORIDA PICKIN' · COLUMBUS STOCKADE BLUES

side 2

TRUCK DRIVER'S QUEEN · IN A WORLD OF BROKEN HEARTS · MY DEAR ONE · WHEN THE ROSES BLOOM AGAIN · TWILIGHT SWAMP · NO LONGER A SWEETHEART OF MINE · GATHERING FLOWERS FROM THE HILLSIDE

FOLK 'N HILL is a good title for this album. The music is clean and smooth and flows very well. It's traditional authentic Bluegrass-Folk style. The group is refreshing and somewhat different from others of similar type. The unit headquarters in Panama City, Florida, appearing on a daily T.V. show and working nightly personal appearances. Both Charlie and Bill learned their trade working with other name groups such as The Stanley Brothers and formed The Dixie Boys two years ago. They came to the attention of the King Record executives via their T.V. show and as a result were signed to a recording contract. On their first personal appearance tour into the north, King recorded the group at the King studios in Cincinnati in January of 1963.

This album, their first, should definitely establish Charlie Moore and Bill Napier as two new stars on the recording stage of pure, unadulterated, down-to-earth Country-Folk music. They have made an excellent selection of material for their recording debut, using mostly original ballads and instrumentals, but including some famous standards which serve as first class frameworks for their new and pleasing style. Among these, they have selected such vastly different songs as "COLUMBUS STOCKADE BLUES", "GATHERING FLOWERS FROM THE HILLSIDE", "LONESOME WIND BLUES", "WHEN THE ROSES BLOOM AGAIN" and "NO LONGER A SWEETHEART OF MINE" which give them ample opportunity to show off their versatility and artistry.

Although this album does not contain a sacred song, their interpretation of "MY DEAR ONE" is somewhat flavored with the gospel-sacred style and is indicative that they are adept at the close harmony required in singing sacred songs. This one song alone will create interest among the sacred music lovers who will look forward to a sacred album by the group. After hearing this song, I'm sure the producers at King have already planned a sacred presentation . . . and I look forward to it.

I was particularly impressed with the two instrumentals "COUNTRY TWIST" and "TWILIGHT SWAMP", both of which have unusual 'feels'. The first is the rhythm of the famous dance craze which is still sweeping the country and Charlie and Bill show that it is equally delightful in this new string setting. In the "TWILIGHT SWAMP" they hit upon a weird sound so weird and musically descriptive in fact that one literally feels the eerie fog rising from the hot dampness of the swamplands and engulfing you. This is a good album and this is a good new group.

Produced by: Chuck Seitz
Cover by: Dan Quest
Photo by: Jos. F. Wood

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MARCH 4, 1933
JANUARY 20, 1937

FROM ORIGINAL SOUND RECORDINGS

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Theodore Roosevelt and
Woodrow Wilson



"All the News That's Fit to Print."

The New York Times.

LATE CITY EDITION
Rain and warmer today. Tomorrow rain and colder.

LXXXVI.... No. 28,852. NEW YORK, THURSDAY, JANUARY 21, 1937. TWO CENTS

ROOSEVELT PLEDGES WARFARE AGAINST POVERTY, BROADER AID FOR 'THOSE WHO HAVE TOO LITTLE'; THRONGS SEE INAUGURATION IN PELTING RAIN

PRESIDENT SPEAKS

AUTO PARLEY CAPITAL FAILS; URPHY GLOOMY

Knudsen and Aides All Afternoon With Governor and Miss Perkins

REES ARE ANXIOUS

ecretary Is Hopeful—her Talks in the East May Be Arranged

BUICK PLANT SHUT

wn Makes Total of Flint 38,000 and Accentuates Relief Problem

Strike Developments

NGTON—A parley in Secretary Perkins' Gov- Murphy and General Mo- officials participated failed a solution of difficulties -The Buick plant shut completely last night add- 00 to the ranks of the hich previously numbered Danger that the relief will soon become acute

T—As a matter of strat- affiliates of the C.I.O. to settle the local Buick um plant strike and the trike in Pittsburgh

NGH—Union and Pitts- Plate Glass officials an agreement on wages company plants which 7,000 back to work at The workers will get a hour move

al Negotiations Futile

Berlin-Tokyo Body Named To Carry Out Agreement

By The Associated Press

BERLIN, Jan. 20—A mixed German-Japanese commission has been named to carry out provisions of the anti-Comintern agreement of last November, it was learned from a semi-official source tonight.

Names of the members have not been disclosed.

The agreement binds the two nations "to execute in close cooperation with each other" such measures as are deemed necessary to counteract "the disruptive activities of the Communist International."

EX-CONVICT SLAYS SHACKLED TROOPER

Prisoner Attacks Michigan Officer in Patrol Car and Handcuffs Him to a Mail Box

CAUGHT IN 3-STATE HUNT

Gunman Cornered on Highway in a Commandeered Car—Confesses to Murder

By The Associated Press

MONROE, Mich., Jan. 20—State Trooper Richards G. Hammond was killed early today after he had been overpowered by a prisoner in a patrol car and had been shackled to a rural mail box with his own handcuffs. The prisoner, a paroled convict, shot the trooper through the head.

Tonight after the most intensive manhunt in Michigan's history, which had spread to the States of Ohio and Indiana, the fugitive fatally wounded in a desperate gun battle with State Police and, according to Sheriff Joseph J. Rainey of Monroe County, later confessed that he had slain the officer.

Sheriff Rainey said that Harold admitted after questioning that he had slugged Hammond following his arrest at midnight last night at almost the exact spot where he was captured tonight and that he had dragged the dazed trooper from his automobile, handcuffed him to the mail box post and then shot him.

Prosecutor Francis T. Reedy and State Police Captain Lawrence A. Smith declared that Harold admitted in an oral statement that he fired the fatal shot, but insisted that he was not alone. During a fight he said he had with the trooper, and not while the officer was in a helpless condition.

Escaped With Posse Near By

After handcuffing Trooper Hammond to the mailbox post, the officials said, Harold and a companion, identified as Leroy Brandt, 24 years old, fled on foot toward a house located within a few feet of where the posse had gone in search of the fugitives. Attracted by the noise, Arvida Kemppi, Brandt's brother-in-law, came out of the house and was captured by the fugitives, who then commandeered his car and escaped.

Trail Is Traced

Within a few minutes the officials established roadblocks on all highways leading from the scene of the crime and began a search of the region. Meanwhile, they traced the movements of the fugitives by questioning residents of the neighborhood. Kemppi was found and questioned, and he told the officials that the fugitives had driven his car to Detroit, abandoned it there and then had driven off in a new car.

Trail Plan Suggested

OPEN DOOR URGED IN WORLD COLONIES BY TOKYO MINISTER

Arita Says This Is Way to End Much Unrest Among Lands Lacking Raw Materials

DEFENDS PACT WITH REICH

Attributes World's Troubles to Communism—Sees Gain in Relations With U. S.

By HUGH BYAS

Special to The New York Times

TOKYO, Thursday, Jan. 21—An appeal that the world adopt an "open door" policy of free trade in all colonies to give poor nations access to essential raw materials was made at the opening of the Diet (Parliament) today by Foreign Minister Hachiro Arita.

Mr. Arita declared that if the colony-owning nations would agree to pursue this policy, it would go far toward eliminating world unrest and dissatisfaction.

He defended the Japanese "anti-Communist" pact with Germany by describing how he felt communism was menacing the world, but added that the accord had no ulterior implications and was not a threat to any country. He went further, in fact, and urged that other lands join to it.

Both Mr. Arita and Premier Koki Hirota, who opened the Diet session, laid great emphasis on Japan's efforts to promote friendship with the United States and Britain.

Defense Needs Stressed

Mr. Hirota also emphasized the necessity for rapidly expanding Japan's armaments.

"Of all the questions before the House," he said, "the most important is, of course, the national defense. The country, by reorganizing and by maintaining peace, as the stabilizing power of East Asia, the weakness in defense can be permanent at the same time."

He declared, in addition, that we must survey the international situation. The army is completely to expand its defenses without delay in order to attain security.

His reference to the navy appeared to minister more to only also he said, to safeguard it as to defend it, to meet the ever-changing situation. But, it goes without saying that Japan will not be the first to start a fight.

The naval program will continue to be guaranteed by the principles of non-menace and non-aggression, he declared.

Mr. Hirota also defended the fiscal plan, asserting that their economy was sound and had been increasing in strength.

Japan, he said, will endeavor to maintain an economical understanding and peace in the Far East.

ADDRESS IS PRAISED

Many Republicans Join Democrats in Hailing Tone of the Speech

CALLED A 'FINE SERMON'

Senator McNary's Remark Gets No Disagreement Even From the Partisan Critics

NO DETAILS OF PROGRAM

Those Who Expected Outline of the Next Four Years Alone Voice Disappointment

By TURNER CATLEDGE

Special to The New York Times

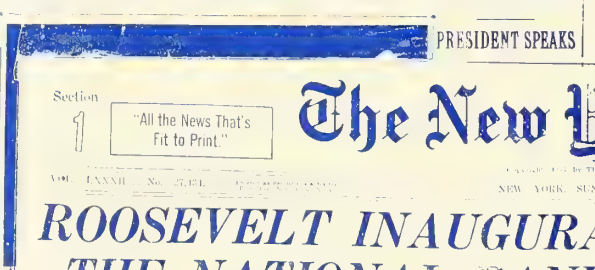
WASHINGTON, Jan. 20. The elevated tone of President Roosevelt's inaugural address, especially his rededication of the principle that government should be the instrument of our united purpose to solve for the individual the everrising problems of a complex civilization, as the memory which thousands of visiting true home with them tonight.

Democrats, all whom there were hundreds of thousands in Washington, hailed the address, in the words of Senator Harrison, as the "finest gospel of real democracy," and Republicans could do nothing but agree that it was a fine sermon, as Senator McNary of Oregon, Republican leader of the Senate, commented.

Those who had looked for a detailed outline of the President's program for the next four years, especially for an elaboration of his program for the new Congress now in past disappointed. Those who had expected that he would expand upon his view of international relations, particularly his plans for keeping the United States out of war, were also short of specifics. Even within the 2,000 words of his address could be read the credo of his whole political philosophy, which, as he asserted, was ratified by the American people in the most recent expressions of the popular will.

Many Ill-cured Fail to Hear

The address brought no word of hope of applause from the rain-drenched audience. In fact, it was inside of many of the few thousands of persons who were privileged to be present in the Capitol that it was heard clearly.



Section 1

"All the News That's Fit to Print."

The New York Times.

LATE CITY EDITION

Section 1

Vol. LXXXII No. 27,451 NEW YORK, SUNDAY, MARCH 5, 1933. TEN CENTS

ROOSEVELT INAUGURATED, ACTS TO END THE NATIONAL BANKING CRISIS QUICKLY; WILL ASK WAR-TIME POWERS IF NEEDED

PLAN TO USE SCRIP HERE

Bankers Ready to Issue Clearing House Paper at End of Holiday

WILL MEET MOODIN TODAY

Eastern Financiers to Join Parley at Capital on Plans to Permit Reopenings.

STOCK EXCHANGES CLOSED

Ban on the Gold Reserve Is Halted — Cash Being Set Aside to Meet Payrolls.

The Banking Situation

Checks Still Accepted Here For Federal Income Taxes

VICTORY FOR HITLER IS EXPECTED TODAY

Repression of Opponents Held to Make Election Triumph for Regime Inevitable.

FIRES BLAZE ON BORDERS

Nazis Light Them as Sign of "Reawakening"—Imperial Flag to Be Restored.

READY TO CALL CONGRESS

President Probably Will Summon Extra Session for Wednesday.

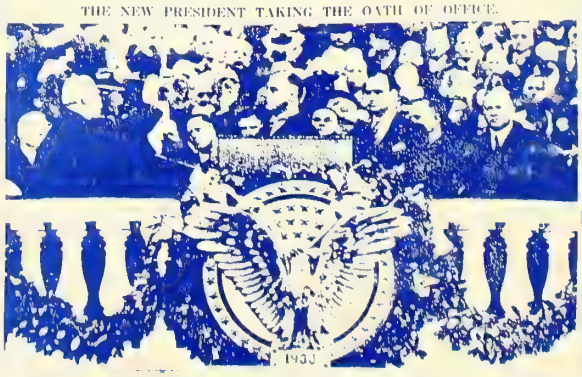
WORKS ON LEGISLATION

Cabinet Ordered to Meet With Him Today to Draft Banking Reform Measures.

AID LIKELY IN A WEEK

Steps Considered Include Deposit Guarantee, Use of Scrip and Tax on Hoarded Gold.

THE NEW PRESIDENT TAKING THE OATH OF OFFICE



Franklin D. Roosevelt, With Hand Raised, Being Sworn by Chief Justice Charles Evans Hughes on the Rostrum in Front of the Capitol at 1:06 P. M. Yesterday. At the Right Are His Son, James Roosevelt, and Former President Hoover.

100,000 AT INAUGURATION

President, Grim, Terse Pledges 'Adequate but Sound Currency.'

SCORES MONEY-CHANGERS

In Fighting Speech He Demands Supervision of Credits and Investments.

STICKS TO CONSTITUTION

Calls on People and Congress to Follow Him as Leader in War on Depression.

By ARTHUR KROCK

Special to The New York Times

WASHINGTON, March 4. Solemn rites, Franklin D. Roosevelt of New York took the oath of office and became the thirty-second President of the United States at the main steps of the Capitol right minutes after 1 o'clock this afternoon.

A dense consciousness of the tasks before him was patent in his unusual demeanor as his face also his voice grave, he repeated after Chief Justice Hughes the historic words of the oath. This realization animated also the inaugural address which Mr. Roosevelt then delivered in the presence of at least

HOOVER, AS CITIZEN, HEPS ON WAY HOME

Text of the Inaugural Address; President for Vigorous Action

"This Is Pre-eminently the Time to Speak the Truth," He Says, in Demand That "the Temple of Our Civilization

500,000 IN STREETS CHEER ROOSEVELT

JAZZ & BLUES

VOL. 2



RAY CHARLES

Ray Charles es uno de los más importantes cantantes de Jazz que han surgido en los años 50.
Toca diversos instrumentos: piano, órgano, saxo alto y además dirige su propia orquesta.
Ray Charles nació el 23 de setiembre de 1932 en Albany (Georgia). A los 6 años perdió la vista y fue internado en una institución para invidentes, donde le nació su afición por la música, aprendiendo a tocar diversos instrumentos.
Tras haber actuado en distintos conjuntos locales, en 1949 formó su propio trío y cinco años más tarde una orquesta de mayor envergadura, empezando a ser conocido entre el público negro.
Al final de la década de los cincuenta adquiere ya fama internacional.
En un principio Ray Charles se inspiraba en Nat King Cole, pero más tarde adoptó el estilo de los "Preachers" (predicadores), o de los Gospel Songs, mucho más agresivos.
En su orquesta han actuado solistas muy importantes como David Newman, Phillip Guilbeau, Keg Johnson, etc. Es por ello que su orquesta, siempre ha aparecido como una formación de la más alta calidad.

JAZZ & BLUES

6001 JEF GILSON
6002 RAY CHARLES (vol. I)
6003 HAL SINGER
6004 B.B. KING
6005 EDDIE PLAYBOY TAYLOR
6006 JOHNNY MARS
6007 AMERICAN BLUES LEGENDS'74
6008 BILLIE HOLIDAY
6009 JOHN LEE HOOKER (vol. II)
6010 AFROJAZZIAC
6011 LONNIE SMITH
6012 CHARLIE PARKER (vol. I)
6013 ELLA FITZGERALD
6014 DUKE ELLINGTON (vol. I)
6015 DUKE ELLINGTON (vol. II)
6016 SONNY ROLLINS
6017 LIGTNIN HOPKINS
6018 WOODY GUTHRIE
6019 BILL EVANS
6020 JOHN LEE HOOKER (vol. II)
6021 JOE FARRELL QUARTET
6022 CHARLIE PARKER (vol. II)
6023 STANLEY TURRENTINE
6024 THE ALABAMA SINGERS
6025 RAY CHARLES (vol. II)
6026 NEGRO SPIRITUALS
6027 LOUIS ARMSTRONG (vol. I)
6028 Jr. GROVER WASHINGTON
6029 COUNT BASIE
6030 COLEMAN HAWKINS
6031 SIDNEY BECHET
6032 GLENN MILLER
6033 BENNY GOODMAN Y SU ORQUESTA
6034 LOUIS ARMSTRONG (vol. II)
6035 CECIL PAYNE Y SU QUINTETO
6036 STANLEY TURRENTINE

JAZZ & BLUES

APOLO RECORDS

Esta colección reúne piezas de incalculable valor musical e histórico, aunque algunas de sus grabaciones originales fueron realizadas con sistemas totalmente primitivos.
RESPETAMOS LA SONORIDAD ORIGINAL, en detrimento de la calidad, aunque métodos modernos permitirían reconvertir el sonido. Preferimos respetar intactos estos documentos artísticos, en la seguridad de que así respetamos a quienes desean adquirirlos.

RAY CHARLES

CARA A	CARA B
HONEY HONEY	SOMEDAY
R. Charles	*R. Charles*
RAY CHARLES BLUES	AIN'T THAT FINE
R. Charles	*R. Charles*
YOU ALWAYS MISS THE WATER-WHEN THE WELL RUNS	DON'T PUT ALL YOUR DREAMS IN ONE BASKET
R. Charles	*R. Charles*
SHE'S ON THE BALL	BABY WON'T YOU PLEASE COME HOME
R. Charles	*R. Charles*
HOW LONG	TELL ME BABY
Leroy Carr	*R. Charles*

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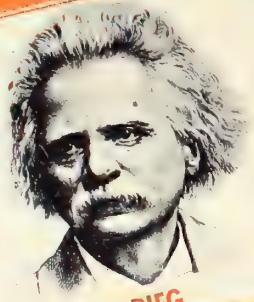
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Plays the great Themes from

THE CLASSICS





GRIEG



CHOPIN



TCHAIKOVSKY

1968



BIZET



RACHMANINOFF



BRAHMS

AMERICA'S NEW "MELODIC JAZZ" STYLISTS

HIGH FIDELITY

MGM

E3730

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CO 33



E3727—"GREAT THEMES FROM GREAT AMERICAN MOVIES"



E3728—"GREAT THEMES FROM GREAT BROADWAY SHOWS"



E3729—"GREAT THEMES FROM TV SHOWS"



E3730—"GREAT THEMES FROM THE CLASSICS"



E3731—"GREAT THEMES FROM FOREIGN MOVIES"

FIVE GREAT ALBUMS BY THE METROPOLITAN JAZZ QUARTET
AMERICA'S NEW "MELODIC JAZZ" STYLISTS

MGM RECORDS presents

"GREAT THEMES FROM THE CLASSICS"

ANITRA SWINGS (based upon "Anitra's Dance" from the "Peer Gynt Suite No. 1" by Grieg)

LOVE AND DREAMS (based upon "Liebestraum No. 3" by Liszt)

CHOPPIN' AT CHOPIN (based upon "Waltz In E Sharp Minor" by Chopin)

ROMEO MEETS JULIET (based upon "Romeo And Juliet Overture" by Tchaikovsky)

RACHMANINOFF MEETS PAGANINI (based upon "Caprice No. 24" by Paganini and the 18th Variation of "Rhapsody On A Theme by Paganini" by Rachmaninoff)

GOIN' WITH CARMEN (based upon "Habañera" from the opera "Carmen" by Bizet)

CONCERTO FOR FOUR (based upon the first movement theme of the "Second Piano Concerto" by Rachmaninoff)

BRAHMS IN BLUE (based upon the theme of the third movement of the "Third Symphony" by Brahms)

MOUNTAIN KINGERY (based upon "In The Hall Of The Mountain King" from the "Peer Gynt Suite No. 1" by Grieg)

NIGHT SONG (based upon "Nocturne In E-Flat" by Chopin)

COOL FANTASY (based upon "Fantasie Impromptu In C Sharp Minor" by Chopin)

THE METROPOLITAN JAZZ QUARTET
America's New "Melodic Jazz" Stylists

When a recording company decides to release simultaneously five albums by a single performing group, you know there has to be something pretty unusual astir. That's exactly what MGM Records has done with the Metropolitan Jazz Quartet, America's new "MELODIC JAZZ" stylists—and the music-making at hand is definitely unusual enough to warrant the event. In this album—and its related foursome—the Quartet serves up jazz styled in a completely new and different manner. Their musical material consists of numbers that you don't normally hear in jazz versions—material in which the melody must be stressed for full effect. Stressing these melodies brilliantly but adding the spirit of freedom of jazz and some very thoughtful instrumental effects, the Quartet swings out in virtuoso fashion smoothly and easonably in some of the most entertaining waxings you've heard in many a moon. Like we said, the stylings are unique—with great listening entertainment built in! This is jazz *everyone* will like!

In the present album the Quartet has a go at eleven great and familiar themes from the classics. The melodic brain-children of such immortal composers as Grieg, Liszt, Chopin, Tchaikovsky, Paganini, Rachmaninoff, Bizet and Brahms provide the base for terrific flights of instrumental fancy. You're sure to find it all lots of fun!

ABOUT THE MEMBERS OF THE METROPOLITAN JAZZ QUARTET

LOU GARISTO, leader, arranger and pianist for the Quartet, was born in 1925 into an extremely musical family—his father, brother, uncle and several of his cousins are all professional musicians. He started playing the piano at the age of six and made his first attempts at composing when he was nine. He majored in music at Columbia and penned three scores for varsity shows, thereby outdistancing another Columbia alumnus, Richard Rodgers, by one. He started playing professionally in hotels and bistros around Manhattan, but soon felt this type of music was a bit stagnant. He drifted into radio, TV, and recording work, soon finding his performing, composing and arranging talents all in wide demand. He's penned several important commercials for advertisers like Pontiac and Chevrolet. In spare time, he has composed several serious works. He currently serves as musical director for "Brains and Brawn" and "Take Five".

PHIL BODNER hails from Paterson, New Jersey. He began study of the saxophone as a child, later going on to study of all the woodwinds with several important teachers in New York City. In his 'teens, he organized a combo of his own, working local clubs and theatres. His first New York job was on staff at radio station WMCA. Soon he found himself in demand for other TV and radio shows and for recording dates. In spite of spending long working hours in studios even now, he takes his work with the Metropolitan Jazz Quartet very seriously and enthusiastically.

PAT MEROLA, the bass of the Quartet, was born in 1920. He began study of the violin in Italy at the age of eleven, transferring to viola in later study at New York City's High School of Music and Arts. He studied the bass first at the city's Metropolitan Vocational High, where he also began study of theory and harmony. His first important professional work was as arranger and bass for the band of Terry Shand. After four years in the Army during the war, he played for a time with several bands, among them those of Tony Pastor and Dick Stabile. Then, he joined the staff of A.B.C. as both a performer and arranger, working with other members of the Metropolitan Jazz Quartet frequently long before the group was formed.

FRANK GARISTO, brother of Lou, started study of the piano, too, at the age of six, but switched to drums a few years later after seeing a film with Gene Krupa. His six years of intensive study of percussion included training at Juilliard and the David Mannes Conservatory. Throughout high school, he played club dates. In 1948, he joined the Johnny Guarnieri Quintet. After a stint in the Army, where he fronted the Camp Kilmer dance band, he began specializing in radio, TV, and recording work. For a long period, he played vibes, tympani and bongos with the Raymond Scott orchestra on "The Hit Parade". Finally, he joined N.B.C. staff and The Metropolitan Jazz Quartet.

PUBLICATION INFORMATION

All of the selections in this album are published by Integrity Music Corp. and Herbert M. Moss Publishing Co. Inc. (ASCAP).

PRODUCED BY JACK WOLF AND HERBERT M. MOSS

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"GREAT THEMES FROM THE CLASSICS"—THE METROPOLITAN JAZZ QUARTET • E3730


Mark Wayne Glasmire
Sad Songs

SIDE ONE

Going Out
You Showed Me
Dream in a Closet
Believe in Me

SIDE TWO

Mandarin Sky
Hey Girl
We've Just Begun
So Alone
Sad Songs



Produced by Mark W. Glasmire
with Mike Merlino and Jon Miller
Recorded, mixed and mastered by Jon Miller

The musicians: Mike Merlino—drums and percussion, Mario Ann—bass and acoustic piano, Jim Abbiss—lead, Tom Tavernia—electric guitar, Mark W. Glasmire—lead and rhythm acoustic guitar, and lots of vocals.
A production of Gold Creek Records—a division of Jon Miller Sound Studios in association with Arrow Enterprises.
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℗1981 Mark W. Glasmire SLP 1984


VIC DAMONE
IN
SAN FRANCISCO

SIDE ONE

OVERTURE AND INTRODUCTION
IN THE STILL OF THE NIGHT
EVERGREEN
EASY TO LOVE
COME IN FROM THE RAIN
AN AFFAIR TO REMEMBER
I CAN'T SMILE WITHOUT YOU
YOU STEPPED OUT OF A DREAM
YOU NEEDED ME

SIDE TWO

ON THE STREET WHERE YOU LIVE
YOU MADE ME LOVE YOU
HERE'S THAT RAINY DAY
SEND IN THE CLOWNS
FALLING IN LOVE WITH LOVE
CHRISTMAS IN SAN FRANCISCO
MICHELOB
MACARTHUR PARK



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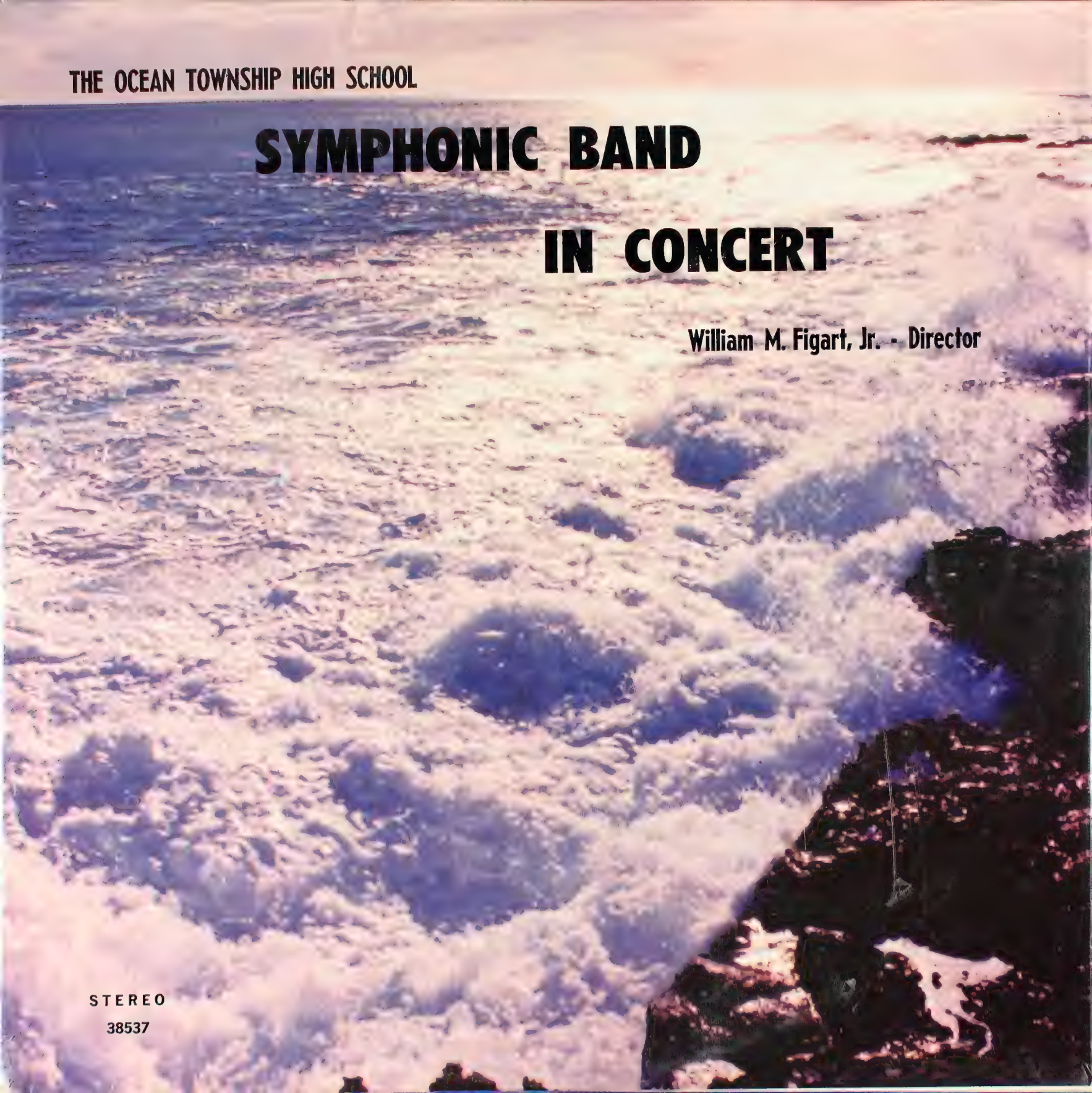
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THE OCEAN TOWNSHIP HIGH SCHOOL

SYMPHONIC BAND

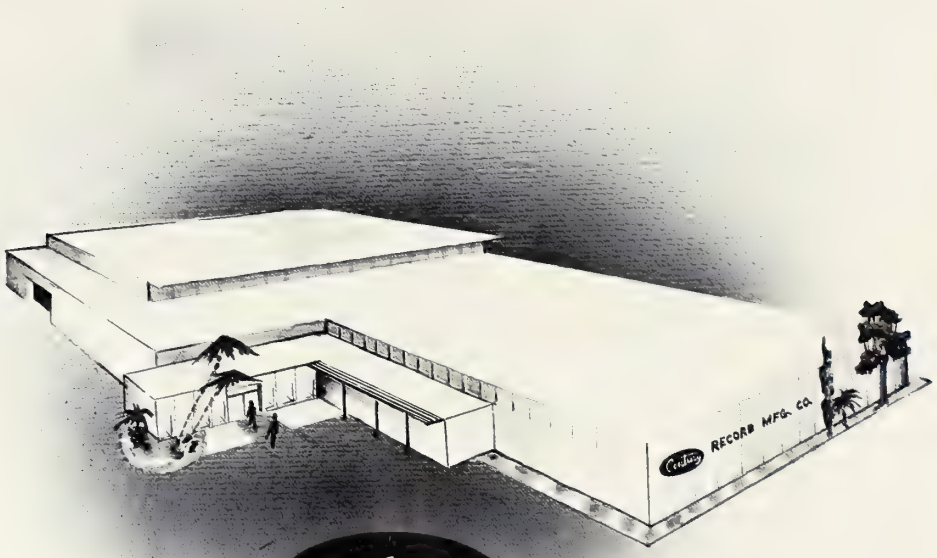
IN CONCERT

William M. Figart, Jr. - Director



STEREO

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from a Pistol Shot to a World War"

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VOLUME 27

1015



Volume 27

Side A

Band No.			
	1	FIRST CALL	:10
	2	REVEILLE	:14
	3	ASSEMBLY	:08
	4	MESS CALL	:12
	5	SICK CALL	:10
	6	FATIGUE CALL	:11
	7	RECALL	:09
	8	MAIL CALL	:06
	9	CHURCH CALL	:24
	10	ATTENTION RETREAT	:40
	11	CALL TO THE COLORS	:30
	12	NATIONAL ANTHEM	1:11
	13	MESS CALL	:12
	14	TATTOO	:59
	15	CALL TO QUARTERS	:21
	16	TAPS	:34
	17	SWIRN CALL	:10

MUSIC FOR MARCHING

Side B

Band No.			
	1	FAIREST OF THE FAIR	3:30
	2	WASHINGTON POST	1:38
	3	SEMPER FIDELIS	2:19
	4	EL CAPITAN	2:17
	5	THE THUNDERER	1:47
	6	STARS & STRIPES FOREVER	3:06

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Canciones en la Voz de

GABRIEL RAYMOND



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GABRIEL RAYMOND

La Voz del Despecho

Cara A:

1. MAL HOMBRE - Bolero
2. MI AGONIA - Vals
3. POR DINERO O POR AMOR - Bolero
4. YO ERA BUENO - Bolero
5. VETE POR DIOS - Corrido
6. SOLLOZANDO LA ABRACE - Bolero

Cara B:

1. MI CONDENA - Bolero
2. AL PIE DE TU MALDAD - Vals
3. VUELVE A MARCHARTE - Bolero
4. EL REDENTOR - Vals
5. VENENOSA - Bolero
6. QUIERES A OTRO - Ranchera

Gabriel Raymond,
es uno de los cantantes y compositores
más cotizados de la presente temporada musical, y que
viene atesorando éxitos desde el principio de su carrera artística.

El público, sus admiradoras,
le han puesto cariñosamente el
"mote" de LA VOZ DEL DESPECHO,
debido a que las canciones ejecutadas
por Gabriel, hablan, dicen y se dirigen muy
apropiadamente al corazón de las mujeres y hombres con romances extenuantes.

Estamos seguros que
serán del agrado de nuestro público
todas las canciones incluídas en este album
que cariñosamente les dedicamos, recomendándoles de
manera especial, Mal Hombre, un bolero que está haciendo
furor aquí en Venezuela. así mismo las canciones, Mi Agonía,
Por Dinero o Por Amor, Mi Condena y Al Pie de Tu Maldad, canciones estas que consagrarán
definitivamente a nuestro artista, que de antemano da los más expresivos agradecimientos
a su público que lo ha hecho famoso.

55:01030
$.59+0.
8/7/83

EL SEPTIMO SEVERO

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CHISTES CALIENTES CON SABOR PERUANO

NESTOR QUINTERO



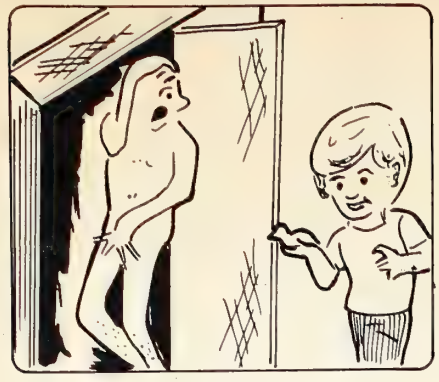
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VOL. VII

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ESTEREO

CHISTES CALIENTES CON SABOR PERUANO



LE VENDO MI PATITO



EL MARIHUANERO



VISTE QUE NO ERA PECADO

NESTOR QUINTERO

LADO: A

- LOS MUPPETS
- SECHURANOS
- AREQUIPEÑOS
- LO QUE VALE EL SABER
- LESBIANA
- MONOLOGO DEL SIETE
- MARCO ANTONIO
- LA PERRA EN CELO
- QUE CANTA UD. - CADA CANCION CON SU CHISTE
- EL ARTISTA
- EL HUERFANITO
- EL GAGO
- LA CHISMOSA
- EL RATERO
- EL CARDIACO
- EL PRESO
- EL POLICIA
- EL IMPOTENTE Nº 1
- EL IMPOTENTE Nº 2
- EL MARIHUANERO
- LA VIUDA
- FINAL

LADO: B

- SON CUBANO
- NOVELA HINDU
- CHISTE DE UN MARICA
- CHISTE DE DOS MARICAS
- CHISTE DE TRES MARICAS
- CHISTE DE CUATRO MARICAS
- CHISTE DE CINCO MARICAS
- CUARTITO AZUL (Tango)
- CURA QUE ODIABA A LOS ARGENTINOS
- MONOLOGO DE CORNUDO
- ME ENGAÑAS MUJER
- EL PATITO
- LLEGO BORRACHO EL BORRACHO
- PADRE E HIJO EN LA CANTINA
- SOCIEDAD DE ALCOHOLICOS
- DON PEPON Y LA MUÑECA
- TAPANDO EL PENAL
- SE QUEMO LA IGLESIA
- FINAL

TODOS LOS DERECHOS DE AUTOR RESERVADOS

Este es el 7mo. L.P. con el cual Néstor Quintero nos demuestra con sus ocurrencias que puede hacerles pasar un rato feliz, a Ud. y a su señora, que todavía pagan para que los haga gozar con esta cosa que es de "Larga Duración" como a Ud. le gusta.

La Risa, es uno de los dones más preciados del género humano, pués sólo en él se manifiesta la alegría a través de una sonrisa, una carcajada. Néstor Quintero, es un extraordinario humorista que se ha consagrado en América Latina en el difícil arte de hacer reir, "Lléveme que lo voy a ser feliz, con mi larga duración que los vá a matar. . .pero de risa".

P.D.: No lo preste, no se lo van a devolver; sí lo quieren que lo busquen en su tienda favorita.

¡Ah!. . . .Antes de escuchar este L.P. póngase faja para no herniarse de risa.

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SIXTY-NINE TRIBE

. . . last supper relief

UGHMLP 01-16 Stereo

Side A

Out w/ Girls

Do The Dog

Elvis Up The Nile

Upper Room

Side B

Poisen Girls

P. E. Teacher

Cycle Girls



Sixty-Nine Tribe:
John Sheridan, vocals, chimes
Price Harrison, guitars, background vocals
Mitchell Duvall, bass, background vocals
Hunt Waugh, drums

additional musicians: Kenny Moore, piano
background vocals: Miranda Louise,
Nancy Kline
guest spoken vocal on Cycle Girls: Laura Ray

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON
FOR MRS. RAY PRODUCTS, LTD.
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Recorders, Hendersonville, summer 1984
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Mark Harrison, Knox White, The Doctor

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ANGELIC CHOIR

"FROM US TO YOU"



NEW BIRTH RECORDS

THE JOHN DANIELS GOSPEL SERIES
TAKING GOSPEL HIGHER

SIDE A

1. Touch Somebody's Life 6:05
   (R. Rasberry) (Pub. Unkn)
   Lead: Loraine Stancil
2. What God Can Do 3:30
   (Brenda Watts) Radash Music/SESAC
   Lead: V. Surgeons
3. I've Been Touched 5:35
   (James D. Johnson) Ucronia/BMI
   Lead: D. Roberts
4. To God Be The Glory 3:43
   (A. Crouch) Lexicon Music/ASCAP
   Lead: Brenda Watts
5. Matthews 5:1 2:25
   P.D.
   Lead: Rev. L. Roberts

SIDE B

1. Thanks For The Lighthouse 7:20
   (Rev. L. Roberts) Radash Music/SESAC
   Lead: Rev. Lawrence Roberts
2. Answer Me 3:20
   (J. Bignon) (Pub. Unkn)
   Lead: Rev. Lawrence Roberts
3. Walk On 3:38
   (Writer Unkn)
   Lead: Tommy Mason
4. Whiter Than Snow 3:25
   P.D.
   Lead: Conrade Brooks
5. He's Comming Back 5:10
   P.D.
   Lead: Mary Andrews

For the past 22 years Rev. Lawrence Roberts and the Angelic Chior have been thrilling audiences with pure Soulful gospel. It is through their in roads that other choirs were given the opportunity to introduce their talent and ability through the recording media.

It is said by the writer of the title cut on this album that we should take the time out and Touch Somebody's Life through reaching minds and touching hearts. The Angelic Choir is dedicating this their 27th album to the Sick, the Shut-ins, and the Shut-outs.



Musicians
Organ/Robert Logan
Piano/David Cole
Drums/John Harley
Bass/Marvin Andrews
Produced by John Daniels
Recorded by Roadway
Remixed by John Daniels & Rev. L. Roberts
At Vantone Studio
Mastered at Trutone
Production Coordination/ERH Sales
Cover Design/Designers Ink
Photography/Barry Wolk/Designers Ink

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Stereo

Lillimae and The Dixie Gospel Aires

Sing

Working On A Road



Bluegrass Style

Stereo

DOWN HOME RECORDS

Lillimae and The Dixie Gospel Aires Sing Working On A Road Bluegrass Style

SIDE ONE

1. WORKING ON A ROAD
2. I'M ON MY WAY
3. WHEN I GET HOME
4. IT'S ONLY THE WIND
5. WAYFARING STRANGER

SIDE TWO

1. WANDERING BOY
2. WILLIE ROY
3. YOU GOTTA GO TO JUDGEMENT
4. A BEAUTIFUL LIFE
5. WASTED LIFETIME

After a long, cold winter down home in Kentucky, Greenup time was a welcome time of year. That's when the grass started to grow, buds on the trees popped open and birds started singing at the break of day. Though I was just a little boy, I knew that God gave us all these things and more, too, so that we might have a wonderful world in which to spend our lives.

Recently, as I looked in on Lillimae Whitaker and the Dixie Gospel Aires while they were cutting a new gospel album, for some reason my thoughts drifted back to those happy boyhood days. Just like the birds singing in springtime, Lillimae radiates happiness whenever and wherever she sings. It's always a pleasure to be in her presence. This young lady has been singing gospel songs most all of her life and her singing schedule is a busy one. Her style of delivery is as old as time itself. There's no fancy frills, just plain old campmeetin' style singing that was good for our fathers and mothers and is good enough for me.

My good friend, J.D. Jarvis is another singer of gospel songs who sings a song the way it should be sung. My way of looking at a song and a singer is about the same way I would look at a pan of cornbread. Cornbread with too many ingredients added to the mixing takes away from the plainness and you have something that's more like cake. When you add too much tremor and quiver to a plain old gospel song, you come up with something that's just about nothing.

Lillimae sings 'em out and you get the message. She don't whisper in the mike. This may be okay for whispering fans but that's not the kind of fans that buy her albums. A few months ago I worked on a gospel singing with J.D. Jarvis and Lillimae and other groups. While I was on stage doing my little bit I suddenly heard voices joining in. J.D. was on one side of me and Lillimae on the other. I thought to myself, you better wake up and start singing or else you won't be heard tonight.

Lillimae and the Dixie Gospel Aires travel in a big bus and they cover a lot of miles. If you like gospel music brought out in the good old fashioned way, don't miss them when they come to your town or community. Working with Lillimae Whitaker at all times will be her husband Charlie on the mandolin, Noah Hollon, banjo; Jr. Stennett, guitar; and George Smith on bass.

I wholeheartedly endorse and recommend this LP for all who like good sacred songs that will move you when you hear them. May they sing for many more years to come. I have enjoyed writing about a friend.

Jimmie Skinner

I want to thank my good friend Jimmie Skinner for the nice write-up he did. He has always been a friend to me. Also, I am glad to bring you this fine group of singers and if they ever come your way, be sure to go see them. If you ever book them, two things they like to do. One, pick and sing and the other one is eat. Make sure you let them sing before you let them eat, for after they eat they won't be able to sing.

So set back, turn up that old record player and give a listen to Lillimae and the Dixie Gospel Aires. Play the whole thing, you'll like it.

J.D. Jarvis of
Down Home Records

For other copies of this album and other Down Home records, write:
J.D. Jarvis, Box 3113, Hamilton, Ohio 45013 Phone - 513-895-9413

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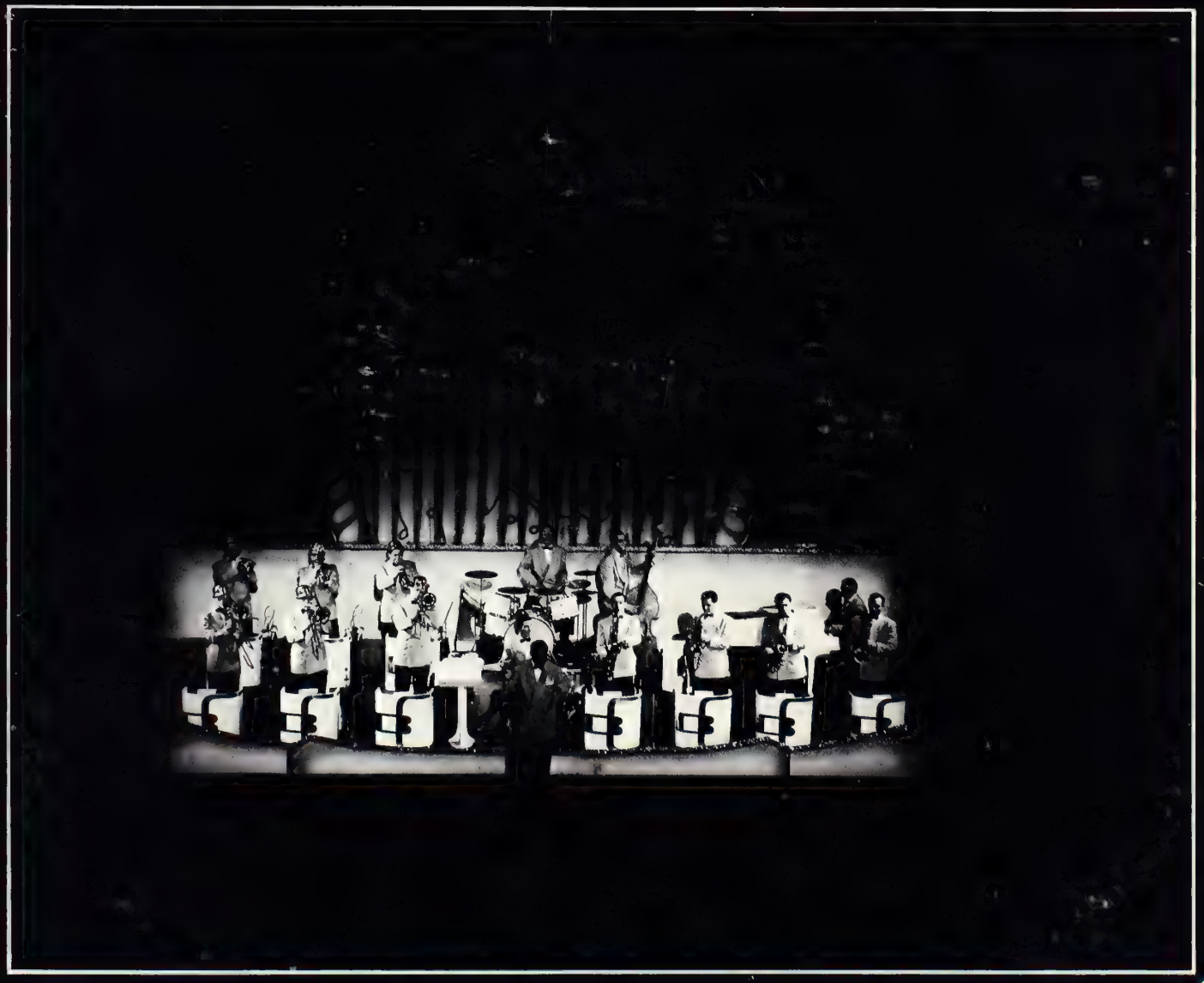
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QCA

BOB CHESTER AND HIS ORCHESTRA

MORE 1940—1941



CIRCLE
CLP-74
Original Mono

BOB CHESTER AND HIS ORCHESTRA

CIRCLE
CLP-74
Original Mono

MORE 1940—1941

This is the second Bob Chester album on Circle from the original World Broadcasting Company's transcriptions, and it is the second good one. If you are unfamiliar with Bob Chester's music and band, this is the place to start. If you enjoy this record, you'll most certainly want Circle CLP-44 which features his superb vocalist Dodie O'Neill.

It took Bob Chester somewhat longer than usual to break through into the big-time, even though he'd been very much a part of the music business since the late twenties.

Tommy Dorsey was pretty much responsible for Chester's getting the big push needed in 1939 to break into the big time and all because of Dorsey's feeling cheated out of a share of rival bandleader Glenn Miller's earnings which had really begun increasing in 1939. Dorsey was one of the investors backing Glenn Miller's third try for the brass ring in the band business, and Miller was succeeding, and had re-paid Dorsey's loan, only Dorsey felt he was entitled to a share of the profits from Miller's well deserved success.

Since they weren't forthcoming, Dorsey decided to throw his weight behind the tall, friendly, tenor saxophonist from Detroit, and using his influence with Eli Oberstein at Victor, convinced the executive that the Chester band was great and headed for big things. Chester got off to a good start with his new record company, but gave Miller no end of grief with some blantant copying of Miller's style.

This was not Bob Chester's style and without any further push from Miller, Chester rid himself as soon as possible of any remnants of the famous clarinet-led saxophones and the doo-wah brass style and built his own brand of swing and good pop music and became quite successful for many years thereafter.

Bob Chester was born in Detroit on March 20, 1907 or 1908 depending on whose work you consult. He went to Detroit University and the University of Dayton but did not major in music. He picked up the tenor saxophone mostly on his own and became proficient enough to begin his career with one of the many Jean Goldkette-backed bands working in Detroit in one of the many hotels and ballrooms that city had in the late twenties. The leader was Russ Morgan, pretty much Goldkette's right hand man.

No one knows for certain the exact length of tenure of any of Bob Chester's early musical associations. It is known that he made his debut on records in 1929 with the Paul Specht orchestra on Columbia, and that he later worked with Irving Aaronson's Commanders, Ben Bernie, Arnold Johnson, Ben Pollack and the Dorsey Brothers. It is possible he may have recorded with one or more of these leaders in the 1930-32 period.

His family was heir to the Fisher Body fortune, and with some reluctance, Bob retired at his family's insistence to return to Detroit and take his place in the business of manufacturing automobile bodies for General Motors. He stuck it out through the worst years of the Depression and then anxious to begin his music career again, organized a big band, society oriented, to take a steady job at the Detroit Athletic Club around 1936-7. The job lasted little more than a year and then Tommy Dorsey entered Chester's life once again.

Dorsey wanting to get even with Glenn Miller, assisted Chester in organizing his new band, and arranged bookings through Dorsey's own manager Arthur Michaud; Bob Chester was thrown smack into the big band swing scene at its height in 1939.

Quickly, Chester got into the top hotels, like the New Yorker and the Pennsylvania, both homes to many of the best rated swing bands since 1936, and billed as the exponent of "sweet swing," took his band to the very popular Dancing Campus at the World's Fair the same year.

Very few of Chester's sidemen were known to anyone other than working professional musicians. This is of course no indication of their value to Bob Chester or to many other leaders they worked with in the course of their careers. Lead trumpeter Alec Fila, grabbed right out of Juilliard, was such a find that he was grabbed for more money by Benny Goodman late in 1940. Trombonist Al Mastren, Carmen Mastren's unsung and unheralded brother, was a fine trombonist who came to prominence in Red Norvo's big band 1936-8, with Glenn Miller 1939-40 and Red Nichols briefly in 1940 before joining the Chester band where he gets some nice solo spots. Cornetist, yes Garner Clark was one of the handful in those times who stayed with cornet, Garner Clark was a very good Texas brassmen who came out of the Depression period SMU Mustang Band, graduated to several years of territorial work culminating in Kansas City with Blue Steele in 1936. He and his long-time bassist buddy, Ray Leatherwood, moved in and out of several name and territory outfits in those years including Joe Venuti's before landing in Bob Chester's band. His cornet solos show a polished player with a good tone and some nice ideas.

There is some good clarinet and an occasional alto bit here and there, but owing to the absence of both men from today's scene, I cannot confirm which man should be credited. Bob Chester shows himself to be a solid swinging tenor man, not the wild man that rival leader Charlie Barnet was, but still a man who knew his way around his instrument.

Both vocalists, Betty Bradley and Bill Darnell, were personable and experienced professionals, and both were born in 1920, Miss Bradley in Brooklyn, N.Y. and Bill Darnell in Loraine, Ohio. Darnell made his recording debut with the Red Nichols band in 1939 and also worked with Al Kavelin's Cascading Chords in 1940 before joining Bob Chester. After his military service, he did night club and radio work and had some degree of success with some hit recordings in the late forties and mid-fifties. As his performing career waned, he joined one of the leading music publishers in New York City. He passed away only recently.

Betty Bradley started her career with Gray Gordon's band in 1938 right out of high school, and then did a single at the St. Moritz Hotel and sang on local radio until she joined Johnny McGee's band. Her lengthiest association in her professional career was with Bob Chester with whom she worked off and on from 1940 through 1944.

The repertoire includes some songs Chester also recorded for Bluebird and some he did not, and all of them are handled with his consumate professionalism. Two good Johnny Burker-Jimmy Van Heusen tunes from the *Road To Zanzibar*, *You're Dangerous* and *You Lucky People You* along with the ballad *Waterloo Bridge*, show off Bill Darnell's talents well. Betty Bradley was somewhat more versatile, with an infectious personality capable of handling ballads or rhythm tunes equally well and does a fine job on two songs from the George White produced revue *The Gay White Way*: *Beau Night In Hotchkiss Corners* and *The Calypso*, as well as Bonnie Lake and Charlie LaVere's fine tune *Cuban Boogie Woogie*. That is the sweet side of the Chester repertoire.

The swing side is taken care of by several good originals like *57th Street Drag* written and arranged by Marty Swartz and *Octave Jump* written and arranged by Harry Ahlberg. Neither man made much of a name for himself, but both knew how to write interesting changes and music that was a little different, and those originals helped make Bob Chester's band that much more interesting. The two public domain songs, *When You and I Were Young Maggie* and *The Girl I Left Behind Me* are certainly not bad songs, but were chosen out of necessity during the year-long ASCAP ban of their songs from radio. They show what can be done by skilled arrangers with old and long forgotten material, and all the bands had to do them in 1940.

The war years saw Bob Chester continue on successfully, with the obvious need to replenish his personnel and at one point, he left the business 1944-5 for about a year and then resumed for another decade before retiring completely as a bandleader.

Quite a number of outstanding players worked under his baton in those years including Stan Getz, Herbie Steward, Bill Harris, Herbie Haymer, Peanuts Hucko, Frank Rosolino, Teddy Napoleon, Gene DiNovi, Nick Travis, Lennie Hambro and George Handy. When he was getting underway in 1939, he even had an unpaid male vocalist working out with him. This was a guy named Frank Sinatra.....

I feel particularly happy to be able to write these notes because I knew Bob Chester, even if only for a short time before his death several years ago. He came to see me at RCA when I was handling the Bluebird label and we planned a reissue of the sides he thought best represented him. They were programmed, listed and scheduled, but were never released after I left the company and a few years later, RCA discontinued Bluebird. Bob Chester made a lasting impression on me as a man with a lot of class. I'm only sorry he did not live long enough to enjoy these albums. Those of us who are here will always remember Bob Chester's orchestra as being one of the finest.

Frank Driggs

©1984 Frank Driggs

Frank Driggs
Co-author, Black Beauty-White Heat

side one:

1. THE BUZZ SONG (BUZZ, BUZZ, BUZZ) 3:24
   (Lawrence - Marks)
2. THE CALYPSO - 3:10
   vocal, Betty Bradley
   (Magidson - Oakland) George White's Revue: *Gay White Way*
3. YOU'RE DANGEROUS - 3:02
   vocal, Bill Darnell
   (Burke - Van Heusen) Film: *Road to Zanzibar*
4. BEAU NIGHT IN HOTCHKISS CORNER - 3:02
   vocal, Betty Bradley
   (Magidson - Oakland) George White's Revue: *Gay White Way*
5. 'TILL THE LIGHTS OF LONDON SHINE AGAIN 3:11
   vocal, Bill Darnell
   (Connor - Pola)
6. THE GIRL I LEFT BEHIND ME 2:56
   (Traditional - Public Domain)

side two:

1. 57th STREET DRAG 3:31
   (Marty Swartz)
2. YOU LUCKY PEOPLE YOU - 2:54
   vocal, Bill Darnell
   (Burke - Van Heusen) Film: *Road to Zanzibar*
3. CUBAN BOOGIE WOOGIE - 3:02
   vocal, Betty Bradley
   (Lake - Lavere)
4. OCTAVE JUMP 2:18
   (Ahlberg)
5. WATERLOO BRIDGE - 3:03
   vocal, Bill Darnell
   (Abner Silver)
6. WHEN YOU AND I WERE YOUNG, MAGGIE 2:54
   (Butterfield - Public Domain)

Tape remastering by JACK TOWERS
Text by FRANK DRIGGS
Cover photograph from the FRANK DRIGGS COLLECTION
World Transcription consultant—RICHARD A. HERBICK
Produced by—GEORGE H. BUCK, JR.
Production coordinator—WENDELL ECHOLS

The more I hear of the World material recorded by the Bob Chester Band, the more convinced I become that his was one of the finest dance bands of the early forties and that his musical achievements were not sufficiently recognized. It is a pleasure to issue this second album by Bob Chester and it pleases me that there is more to come. If you have enjoyed this album, our catalogue contains fine LPs by the orchestras of Ray Herbeck, Henry Busse, Bill Challis, Ziggy Elman, Chuck Foster, Charlie Barnet, John Kirby, Frankie Masters, Erskine Butterfield, Glen Gray, Count Basie, Xavier Cugat, Larry Clinton, Johnny Long, Tiny Hill, Louis Jordan, Henry Jerome, Buddy Moreno, Jimmy Dorsey, Dean Hudson, and many, many more ... with many more to come. You may obtain our free catalogue from the address below by sending us your name and address. Join our Circle of fans.

George H. Buck, Jr.

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"FLYIN' HIGH"

with CHUCK and



THE HARMONY NOTES

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7004

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"FLYIN' HIGH"

with CHUCK and THE HARMONY NOTES

B R
7004
STEREO



"THE HARMONY NOTES"

Dear Polka Enthusiasts:

Here is an album that is sure to bring you many hours of listening and dancing pleasure. A great deal of thought and planning went into the making of this album in order to bring you the ultimate in enjoyment. The selections chosen and played to perfection by this talented group of musicians are sure to meet with your whole-hearted approval.

This outstanding band, that is in continuous demand for both local and out of town engagements, is headed by personable Chuck Strejnowski on the drums, followed by the vibrant sounds of Don Maringo and Tom Greco on trumpets. Tim Felon, on accordian and organ, provides a solid foundation for the entire band, while Tim Hejl maintains the perfect harmony playing clarinet and saxophone. Last but not least, there is catalytic Mike Sopko on bass guitar, who causes the entire band to jell into a beautiful orchestration of melody.

We wish Chuck and the Harmony Notes continued success in the polka field, and hope it won't be too long before another album will be recorded to match this classic.

John J. Zydonis
Pat Clark
Polka Dance Instructors
Brookstate Inn, Parma, Ohio

CHUCK STREJNOWSKI ..... Drums, Vocals
TIM FELON ..... Accordian, Vocals
DON MARINGO ..... Trumpet
TOM GRECO ..... Trumpet, Vocals
MIKE SOPKO ..... Bass
TIM HEJL ..... Clarinet, Saxophone, Vocals

SIDE ONE

1. CHUBBY VALLEY – POLKA
   Instrumental
2. POLISH ANNIE – POLKA
   Vocal-Chuck S. & Tim Felon
3. KRAKOW – OBEREK
   Vocal-Tim Hejl
4. WESELNO – POLKA
   Instrumental
5. MY POLISH GIRLFRIEND – POLKA
   Vocal-Chuck S. & Tom Greco
6. BUTTERMILK – POLKA
   Instrumental

SIDE TWO

1. ONE-HUNDRED PROOF – POLKA
   Vocal-Tim Felon
2. MOTOR CITY – POLKA
   Instrumental
3. SUNRISE – OBEREK
   Vocal-Tim Felon
4. DO YOU LOVE ME – POLKA
   Vocal-Tim Felon & Tim Hejl
5. GORAL – WALTZ
   Vocal-Tim Hejl
6. SWINGING BRASS – POLKA
   Instrumental

B R
BROTHERS RECORD COMPANY
9201 Grand Division
Cleveland, Ohio 44125

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7082N5

Recorder: Brothers Recording Co.
Producer: B. Richards
Photography: Parma Studio, Inc.
Airplane courtesy of D. Kifer, 5-K Flights, Inc.

THE

children



children

Claudia Handler
Vocals

Taryn Lowery
Vocals

Joe Jedrlinic
Guitar, Vocals

Ozzie Melendez
Bass, Vocals

Michael LaVolpe
Drums, Vocals

Vin Cinquemani
Keyboards, Vocals

John Leitch
Guitars, Vocals

















Production
Carl LaFong and The Children
Engineers
C. LaFong and J. Chinnici
Photography
Lynn Goldsmith Inc.
Cover Art and Dream Analysis
P. Lulu New

Recorded at Recordamatt, N.Y.

Thanks to Lynn Goldsmith,
Angie Coqueran, and Bobby Miller

Fake It For The Boys

Fake it for the boys
Dress up like a candy cane
Drink champagne
Undo a button or two
It's all they've got to go on
So come on, let's see what we can do

Shake it for the boys
Get some magazine underwear
Wear pink
Put a bow in your hair
Come on, let's put a show on
And fake it for the boys

Fake it
For a reason, or
Fake it
Just for fun
Fake it
Saying please and
Fake it
Playing dumb
Fake it dressed up or
Fake it naked
I'm sure you know by now
And I don't have to tell you how - to

Fake it for the boys
Try to act like a piece of cake
Wear high heels
Cause every guy likes to feel
Like he's in a candy store
So come on, let's try it just once more

Fake it for the guys
Let's pretend we like his friends
Laugh at his jokes
Smoke the brand that he smokes
Read the books he recommends
Fake it for the boys

Chorus

Fake it for the boys
Fake it for the boys
Fake it for our friends the boys

I Must Be Dreaming

I can't talk to you
Or tell you what to do
To break the spell on you
So I won't - unless you want me to

I won't lean on you
I've seen what that can do
Believe me cause it's true
I won't - unless you want me to - want me to

I must be dreaming, she said
Only dreaming
Screaming at you in my head
Only dreaming
Seems like we're through but instead
Only dreaming again - again

I can't comfort you
I can't pull you through
Nothing I can do
So I won't - unless you want me to

I won't run to you
I've done all I can do
Can't depend on you
So I won't - unless you want me to - want me to

I must be dreaming, she said
Only dreaming
Screaming at you in my head
Only dreaming
Seems like we're through but instead
Only dreaming again - again - again - again

All Songs
© 1987 **Handler - Jedrlinic**, except
⁂ © 1987 **Handler - Jedrlinic - Ford**
All Songs
℗ 1987 **Recordamatt Music, BMI**

I Did It All For You

I always came after you
Don't ask why
You called my name and I flew
Right to your side
You had me tamed, I would do
What you wanted me to

You lied and I played along
Without a fight
Why did I say I was wrong?
When I was right
I tried so hard for so long
To keep you satisfied

I did it all for you
Just like you told me to
I did it all for you
But now don't you agree?
It's time to talk about me

You ran and I took the blame
Like you knew I would
I never gave them your name
But you know I could
I waited, you never came
I finally understood

Chorus

I used to think that you were so smart
Now I'm not so sure
Now you're on the brink of my heart
And I don't care what you think anymore

I did it all for you
Just like you told me to
I did it all for you
But now don't you agree?
It's time to talk about me
It's time to talk about me
It's time to talk about me

Manhunt

Susi, where you going
Smelling like a rose?
Girl, what are you doing
In those filmsy clothes?
Your eyes are looking just like
You're watching a fire
Susi, where you going?
"Home." Liar.

I know where you're off to
Looking so fine
You're going downtown
For the millionth time

Susi, where you going
With all that lace?
Girl, what are you doing
With that stuff on your face?
Susi, you can't fool me
Not in that hat
Susi where you going?
"Home." Don't give me that.

You're always on the lookout
For wanted men
You spot a likely suspect
And you pound the beat again

Manhunt
You're always on a stake-out
Manhunt
You never miss a chance to make-out
Manhunt
Now you're dressed to kill
You always get your man but
You never get your fill

Susi, what are you thinking?
What were you told?
Susi, aren't you tired?
Aren't you cold?
You're staring down at footprints
Gonna follow their scent
Susi, what's the matter?
"Nothing." Wonder where they went?

You track them through the snow
You track them through the night
No matter where they go
You got them in your sights

Chorus

The Party's Over ⁂

No more favors
No more games
No more glow from
Little flames

The party's over
The party's over

Invitations
None today
Pack your party
Dress away

The party's over - too bad
The party's over - so sad
The party's over

And now there's
No more playing for girls and boys
It's time to put away your toys, there's

No more bottles
Left to spin
No more donkey
Tails to pin

Chorus

And now there's
No more dreaming for girls and boys
It's time to put away your toys, there's

No more mittens
On your sleeves
No more playing
In the leaves

No more angels
In the snow

No secret hiding
Place to go

No more wishes
Left to make
Blow out the candles
On the cake

No more jars of
Fireflies

No one left to
Idolize

Boys, Boys, Boys

I don't like boys who get their kicks acting tough
I don't like boys who think they have to play rough
I don't like boys who watch fights on T.V.
But I love it when boys fight over me

I don't like boys who flirt with all of my friends
Boys like that get what they deserve in the end
I don't like boys who make love a hobby
But I love it when boys make love to me

Boys boys boys
Takes all kinds of boys
Boy oh boy
That's what I enjoy

First I liked
Paperboys Teddy boys Pretty boys City boys
Then I liked
Frat boys Bat boys Ball boys All boys
Had possibilities

I don't like boys who need their eight hours sleep
I don't like boys who don't like the hours I keep
I don't like boys who just daydream all day
But if they dream about me then it's OK

Chorus

I might like
Altar boys Choir boys Bellboys Playboys
Or the right
Stable boys High boys Low boys Oh Boys
What opportunities

I don't like boys who make love a hobby
But I love it when boys make love

I might like
Drummer boys Bugle boys Baby boys Mama's boys
Or maybe
Cowboys Poorboys Dough boys So boys
Keep me company

Chorus

I might like
Busboys Errand boys Houseboys Pageboys
Or maybe
Circus boys Box boys Bag boys Counter boys

I might like
Tomboys Whoa boys Down boys Atta boys
Or the right
Bad boys Good boys Big boys Little boys

STEREO
MS-145V1

DAVID RUFFIN

My Whole World Ended

MY WHOLE WORLD ENDED
(THE MOMENT YOU LEFT ME)

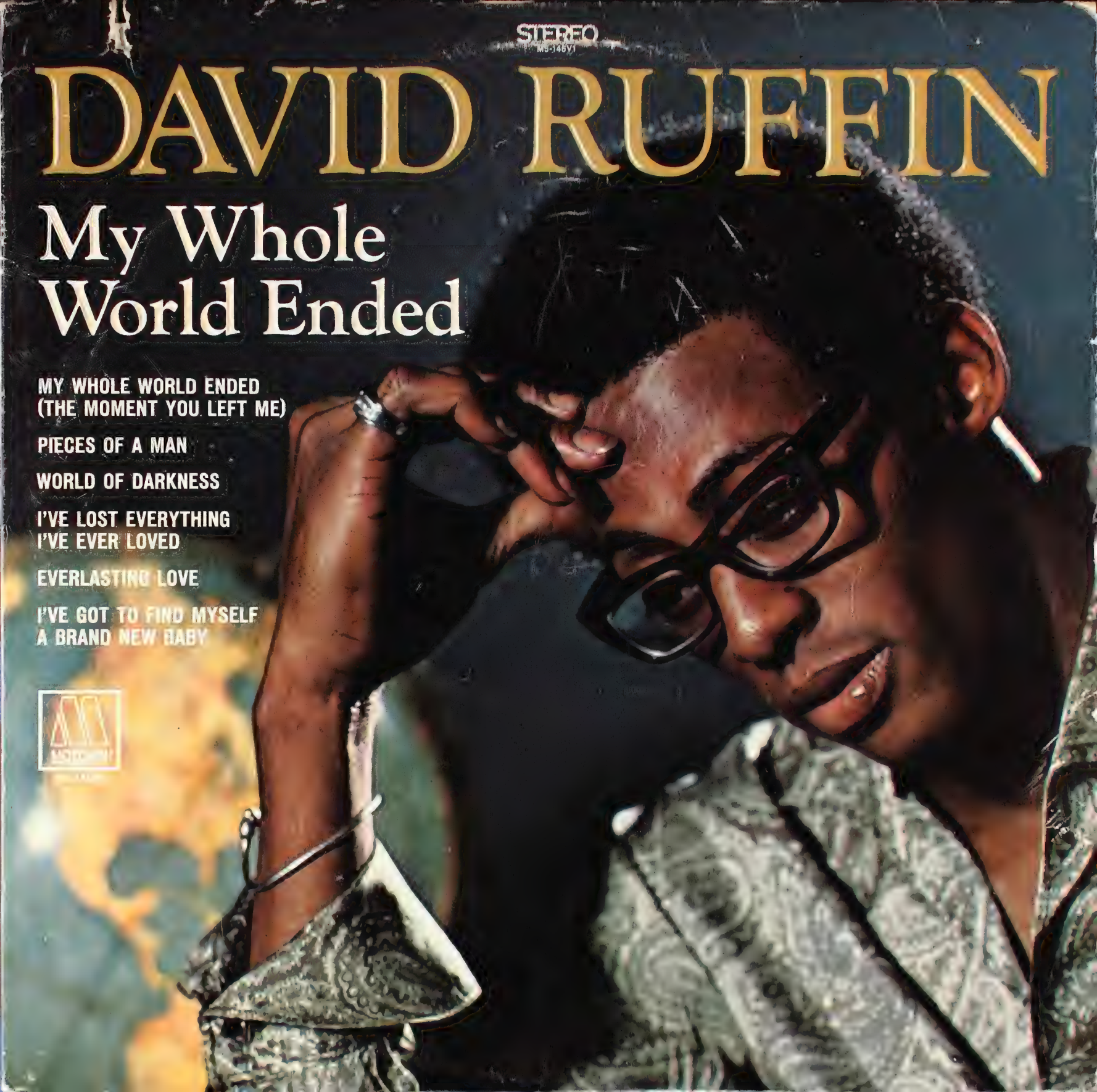
PIECES OF A MAN

WORLD OF DARKNESS

I'VE LOST EVERYTHING
I'VE EVER LOVED

EVERLASTING LOVE

I'VE GOT TO FIND MYSELF
A BRAND NEW BABY



THE MOTOWN® SOUND

DAVID RUFFIN

My Whole World Ended

ORIGINALLY RELEASED 5-26-69

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MOTOWN®
M5-146V1

SIDE ONE

MY WHOLE WORLD ENDED (THE MOMENT YOU LEFT ME)

PIECES OF A MAN

SOMEBODY STOLE MY DREAM

I'VE LOST EVERYTHING I'VE EVER LOVED

EVERLASTING LOVE

I'VE GOT TO FIND MYSELF A BRAND NEW BABY

SIDE TWO

THE DOUBLE CROSS

MESSAGE FROM MARIA

WORLD OF DARKNESS

WE'LL HAVE A GOOD THING GOING ON

MY LOVE IS GROWING STRONGER

FLOWER CHILD

"THE SOUND OF YOUNG AMERICA" T. M.



BUSKIN & BATTEAU





Linda Rivero

SIDE ONE

RESTLESS MAN
ALL IN ALL
OUTSIDE
PAPA, YOU WERE A SAILOR

SIDE TWO

THE ROBBER
HE USED TO TREAT HER/
TREAT ME RIGHT, TREAT ME WRONG
DEATH IN VENICE
HEART OVER HEAD
ANNETTE

Credits

Marshal Rosenberg/ *Percussion and Duck*
Wayne Cohen/ *Double Bass*
David Buskin/ *Voice, Guitar and Piano*
Robin Batteau/ *Voice, Guitar, Mandolin and Violin*

Engineered by Marti Robertson
Recorded live to 2-track, no overdubs,
at Secret Sound, New York City, September, 1984

Cover Photo by Betsy Brody
Back Cover Photo by Linda Rivero

Designed by Yani Batteau

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Album coordination by The Music Connection, N.Y.C.

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write to: BUSKIN & BATTEAU
P.O. Box 20248
NY, NY 10025

side 1

RESTLESS MAN

YOU KNOW JODY IS A WAITRESS
WITH A MARRIAGE ON THE SKIDS
SHE'S GOT A TRAILER AIN'T PAID FOR
SHE'S GOT A COUPLE OF KIDS
AND SHE WORKS FOR EVERY DOLLAR
BUT SHE STILL KNOWS HOW TO CARE
SHE'S A WOMAN FOR A SAILOR
YOU CAN'T FIND A HARBOR THERE
YOU CAN TELL HER YOUR TROUBLES
YOU CAN CRY ON HER BREAST
AND SHE ONLY WANTS LOVING
IN RETURN SHE'S HAD ALL THE REST
AND WE TALK ABOUT MOVING THERE
AND I WONDER IF I CAN
AND THEN HE SAYS "LET'S GET HIGH, BOYS"
AND I'M BACK INSIDE THE VAN

[illegible] A RESTLESS MAN
A RESTLESS MAN
A RESTLESS MAN

[illegible] KISS
[illegible] FROM [illegible]
[illegible] WAY
[illegible] HIPS
[illegible] ATTITUDE
[illegible] NEED
[illegible] WANT [illegible] ME
[illegible] A FA[illegible]
[illegible]

[illegible] BUSKIN'S ROBIN HOOD AT
[illegible] POSO M[illegible] K MUSIC

ALL IN ALL

[illegible] PRETTY EYED
[illegible] H
[illegible] WHEN [illegible]
[illegible]
[illegible] RAY [illegible]
[illegible]
[illegible]
[

Side 2

THE ROBBER

I WANTED TO GET FOR THE BABIES AND THE WIFE
A CHANCE TO FEEL HAPPY
A REASON TO BE ALIVE
WHEN THE CHILDREN ARE STARVING
HOW CAN YOU SAY I STEAL
A JUDGE AND A JURY
IN SUCH A DAMN HURRY
DON'T MATTER HOW I FEEL

I KNOW IN MY HEAD
THAT I NEVER DID A THING
[illegible] I HOPE THEY LET ME
[illegible] THE SPRING

STEPPED INTO THE BANK
WITH MY GUN INSIDE A BAG
THINKIN' ABOUT THE FAMILY
AN' THE MONEY WE'RE GONNA HAVE
THE TELLER LOOKED AT THE END OF MY GUN
AN' [illegible] IN MY LEFT HAND
HE HANDED ME SOME BILLS
AN' NOW HE PRESSED THE BUTTON
[illegible] UNDERSTAND

[illegible] RAMBLE
[illegible] TWICE
[illegible]

HE TRIED TO TREAT HER
[illegible] MISTER
TREAT ME RIGHT TREAT ME WRONG
[illegible]

AND THEY COULD NOT LIVE TOGETHER OR APART
HEAR THE CRYING IN THE LOWLAND AND THE HIGHLAND
HEAR THE SIGHING OF THE YOUNG BECOMING OLD
SAY A PRAYER FOR ALL THE SISTERS OF THE ISLAND
AND ANOTHER FOR THE BROTHERS OF THE ROAD

TREAT ME RIGHT TREAT ME WRONG
YOU GOTTA BE GOOD AND BAD TO ME
TO LET ME KNOW YOU'RE STRONG

SO MAKE A CUP INSIDE YOUR HANDS, AND WHISPER LOVINGLY MY NAME
AND IF I FALL ALONG THE WAY, I'LL GET BACK JUST THE SAME

FOR YOU
FOR YOU
I CHOOSE
TO BE A FRIEND FOR YOU

1972 LOU LEVY MUSIC CO., INC. (ASCAP)
1972 SHIVER & I MUSIC LTD (ASCAP)

DEATH IN VENICE

POOR GUS, NEVER SAW THE EIFFEL TOWER
POOR GUS, NEVER SAW THE LONDON BRIDGE
POOR GUS, CUT DOWN IN HIS FINEST FLOWER
GETTING STIFFER BY THE HOUR
STUFFED INSIDE THE HOTEL FRIDGE

CAUSE
DEATH IN VENICE
HE JUST RAN OUT OF BREATH IN VENICE
AND NOW THEY'RE GONNA POLE
AN OLD GONDOLA DRAPED IN BLACK
HE CAME TO VENICE LOOKING WAN AND SICKLY
BUT WHO'D OF LD TELL THAT HE'D PASS ON IN IT LY
THE NATIVES THOUGHT IT WAS GROTESQUE, OH,
[illegible] ARDIA
[illegible] GUIDO
DRAGGED HIM OFF ACROSS THE LIDO
HE WAS DEAD MEAT, OH
[illegible] TREAT, OH
SO NOW
HE'D BEEN A GREAT MUSICIAN
WHO FINALLY LEARNED DECOMPOSITION
SO I NEED TO REQUISITION
[illegible]
SOME NOW
[illegible]
[illegible] A PRIEST IN VENICE
[illegible] HE JUST COUGHED
[illegible] SHUFFLED OFF WITHOUT A PRAYER
[illegible] ESCAPADE FERRATI
[illegible] ZEBROWSKI UP AND DOWN THE ADRIATIC
[illegible] THE WEEKEND NULL AND VOID
[illegible] HAVE [illegible] HIS SOUL COME THERE

[illegible] SECRET PASSION
[illegible] A POCO OUT OF FASHION
HE HAD A LOT OF WEIRD IRRATIONAL
TRAINS GOT HIS MIND
THE BOY WAS UNDER TWENTY
[illegible] AND PRETTY AND AL DENTE
[illegible] PLENTY
[illegible] VENETIAN BLIND

[illegible] DEATH IN VENICE
AND NOW THEY'RE CLEANING UP THE MESS IN VENICE
[illegible] EVEN CALLED IN A DOC FROM PARMA
[illegible]
[illegible]
[illegible] COULD MAKE HIM LOOK
[illegible] FOR BURIAL
[illegible]
SOMEONE MAKE HIM LOOK SENSATIONAL
SOMEONE MAKE HIM LOOK TERRIFIC
SOMEONE MAKE HIM COME ON
[illegible]
[illegible] TO YOUR [illegible]

MUSIC BY DAVID [illegible] SKIN
WORDS BY DAVID [illegible] KEN & ABRA BIGHAM
[illegible] MUSIC (ASCAP)

HEART OVER HEAD

NO, I KNEW I ALWAYS THOUGHT
NO ONE CAN BEND MY WILL
I'D ALWAYS CALLED THE SHOTS
BUT DARLING, YOU SHOOT TO KILL

WHY'D YOU HAVE TO COME AROUND THIS TOWN
THINKING YOU COULD TAKE ME HANDS DOWN
WELL, NOW, LOOK WHOSE AIM IS TRUE

YOU GOT ME
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
WHERE DID YOU GET YOUR TOUCH
I'M HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
I LIKE IT TOO MUCH
I'M HEART OVER HEAD OVER HEART
IN LOVE WITH YOU

FOR ALL THE TIMES I'VE RUN
I GUESS I WAS JUST AFRAID
I'D FINALLY MEET THE ONE
WHO'D STEAL MY MASK AWAY
NOW I'M NOT COUNTING ON YOUR SYMPATHY
BUT NO ONE'S SUPPOSED TO SEE THIS SIDE OF ME
OH, I MUST BE SHOWING THROUGH

YOU GOT ME
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
AND IF I FALL ALL NIGHT
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
KEEP ON HOLDING ME TIGHT
HEART OVER HEAD OVER HEART

IS THIS MY HIGH NOON
COMING TOO SOON
BETTER SHOOT FOR THE MOON
REACH FOR THE SKY

I'M FALLING
HEART OVER HEAD OVER HEART
AND I DON'T KNOW WHY
WHERE DID YOU GET YOUR TOUCH
I'M HEART OVER HEAD OVER HEART
AND I DON'T KNOW WHY
I LIKE IT TOO MUCH
I'M HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
AND IF I FALL ALL NIGHT
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
KEEP ON HOLDING ME, HOLDING ME, HOLDING ME
HEART OVER HEAD OVER HEART
IN LOVE WITH YOU
IN LOVE WITH YOU

WORDS & MUSIC BY ROBIN BATTEAU & ANDY GOLDMARK
1981 ALMO MUSIC / NON PAREIL MUSIC (ASCAP)

NOW GIDGET'S GONE HAWAIIAN
THERE'S A NEW BUNCH ON TV
BUT THEY JUST AIN'T SATISFYING
THEY DON'T DO A THING FOR ME
SO I BE TAMAXED YOUR MOVIE
NOW I'VE ALWAYS GOT YOU THERE
WHEN YOU'RE HANGING TEN
I'M A KID AGAIN
IT'S LIKE HAVING A DAY PASS

COME BACK ONE MORE TIME [illegible]
YOU'RE STILL THE SWEETEST [illegible]
THERE'S BEEN NO ONE ELSE [illegible]
YOU'LL ALWAYS BE MY BLANKET [illegible]

SEE YOU REAL SOON
WHY
BECAUSE WE LOVE YOU
ANNETTE

MUSIC & WORDS BY
DAVID [illegible]
[illegible]
[illegible]

ANNETTE

WELL, I DON'T MISS FABIAN FORTE
AND I DON'T MISS FRANKIE A
AND I HOPE THAT CHUBBY'S HAPPY SOMEWHERE
TWISTING THE NIGHT AWAY
LITTLE RICKY'S ALL GROWN UP NOW
BOBBY DARIN'S BEYOND THE SEA
BUT THERE IS ONE FACT
THAT THEY CAN'T REPLACE
NO, NEVER, NOT FOR ME

COME BACK ONE MORE TIME, ANNETTE
YOU'RE STILL THE SWEETEST GIRL I'VE EVER SEEN
THERE'S BEEN NO ONE ELSE SINCE YOU, ANNETTE
YOU'LL ALWAYS BE MY BLANKET BINGO QUEEN

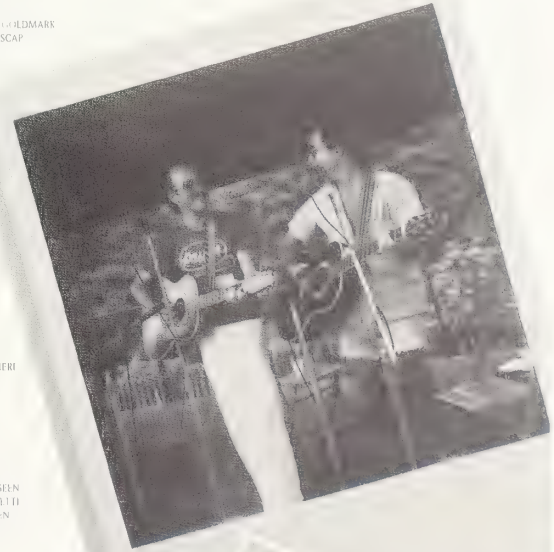
NOW THE OTHER GUYS PLAYED STICKBALL
AND THE OTHER GUYS SHOT POOL
BUT ME AND MY BUDDIES ROSTERED RIGHT HOME
WHEN WE GOT OUT OF SCHOOL
THERE WAS SOMETHING SO EXCITING
'BOUT THE WAY YOU WORE YOUR EARS
WELL, IT MADE US HOT
WE COULD TELL YOU WERE NOT
JUST ONE MORE MOUSKETEER

COME BACK ONE MORE TIME, ANNETTE
YOU'RE STILL THE SWEETEST GIRL I'VE EVER SEEN
EVERYTHING I DREAMED ABOUT WAS POINTING AT ME
RIGHT THERE ON THE SCREEN

LAST WEEK I SAW YOU ON THE TV
GEE, YOU'RE LOOKING SWELL
NOW MY CLOSET'S FULL OF SKIPPY
I'LL BUY ANYTHING YOU SELL









VOICE OF THE IRON HORSE

Associated Four
A-4
Productions



VOICE OF THE IRON HORSE

ASSOCIATED FOUR PRODUCTIONS
P. O. BOX 7, PARSIPPANY, N. J.



B C & G #4 Departs from Dundon, W. Va.

To the sorrow of thousands of Americans, both young and old alike, the year 1960 saw the steam locomotive, once the very personification of railroading, reduced to an anachronism; a rarity, to be found on the rosters of a few shortlines, and held by some major lines for fan specials. Seldom heard of shortlines such as the Buffalo Creek & Gauley, and even a familiar Class I road like the Reading found unexpected prominence, due to their use of steam power in this manner. These roads became the object of pilgrimages by hordes of steam locomotive enthusiasts who traveled hundreds and sometimes thousands of miles to pay homage to their beloved Iron Horse. Here then is a study in contrasts, a presentation of steam power in both types of operation.

Deep in the rolling hills of West Virginia, about 40 miles northeast of Charleston, and situated near the small town of Clay, lies Dundon, the western terminus of the Buffalo Creek & Gauley Railroad. Stretching between Dundon and Widen, a distance of 18 miles, this shortline trundles endless strings of hopper cars between the mines at Widen, and the Baltimore & Ohio interchange at Dundon. Three heavy Consolidation's, each used on a rotating basis, comprise the entire BC&G roster. Two of these, Nos. 13 and 14, came from the B&O. The third, No. 4, was built by Baldwin in 1926 for the road. They work their hardest on the run to Widen, since it is uphill practically all the way; the ruling grade being 0.9%, and one engine must lug as many as 80 cars, unassisted. But for the Buffalo Creek & Gauley, it is all in a day's work.

Our Class I representative, the Reading, has gained wide renown since that day in October, 1959, when it fired up one of its dormant T-I class 4-8-4's No. 2124, for the first of the now-famous Iron Horse Rambles. Built in the company's own shops between 1945 and 1947, these 70" drivered behemoths were the backbone of the Reading's freight service until replaced by Diesels. However, the T-I's were kept in storage and ready to go if the railroad so desired, as it did on one or two occasions. Since the first Ramble was run, their popularity increased to such a degree, that a few trips were run with two of the 4-8-4's on the smoky end. They blasted across the Pennsylvania countryside with as many as 22 cars of steam worshippers in tow!

Perhaps you were lucky enough to have been at one of the recording sites where these events took place. If not, this disc will put you at trackside, as you watched a squat 2-8-0 climb a hill toward you with a long drag tied to her tail. Or as you stood in awe, when a mighty Northern shook the heavens as it skidded on wet rails, trying to conquer a stiff grade in a rainstorm with seventeen coaches.



RDG #2124 Poses at Zionsville, Pa.

SIDE ONE

1—Early morning at Dundon finds No. 4's engine crew exchanging friendly greetings as they climb into the cab, preparatory to the daily run to Widen. Upon release of brakes, cylinder cocks are opened, and the stubby Consolidation heads up the yard lead in a cloud of steam (see photo top left). Reaching the main, she starts backing slowly toward the B&O interchange. Her wonderful whistle breaks the morning silence with a crossing warning. Speed increases as the engine rushes past, on her way to pick up empties for the mines. The green hills are filled with spine-tingling echoes, as a crossing signal is sounded farther down.

2—Amid the warbling of birds, a long whistle blast heralds the return of No. 4 from the interchange with 40 empty coal hoppers. A tight rod bearing squeals in protest, as the silver-faced 2-8-0 comes around the curve, out of the woods. Suddenly the rural stillness is shattered by the explosion of two torpedos! No. 4's engineer answers with two toots from the melodious chime whistle. Almost immediately, a nearby motorist responds with two honks from his own auto's horn. The engine chuffs slowly by, blows for the crossing ahead, and drifts to a stop. A short whistle blast ends the sequence.

3—In this short sequence, No. 14 is captured as she starts from Dundon with 65 cars in tow. Here, a glowing difference in whistles can be noted, as the heavy Consolidation starts and passes with almost no noticeable effort. The pleasing notes of the whistle fill the air, and all too soon the engine's exhaust is buried amid the rumble of wheels.

4—Below Widen can be found one of the most spectacular scenes of sight and sound on the Buffalo Creek & Gauley. Here, the track climbs a tortuous grade through a narrow valley, below numerous slag piles and steep, wooded hills. In the distance, No. 4 is heard, laboring up the grade, as she moves toward the steepest part of the climb. The exhaust slackens noticeably as the engine hits the incline. The surrounding hills resound to militant stack music, while birds twitter encouragement. A pillar of black smoke blots out the sun, as No. 4 rounds a curve into sight and inches up the 1.5%. Her safety valves lift in defiance, proving that the fireman has done his part in helping overcome the handicap of 75 cars hanging back on the grade. The pops subside. A slight skid; a few feet more, and she slips again, and yet again, then regains her footing as 44" drivers bite the heavily sanded rail. With grim determination, the engineer leans from the cab as he passes, his eyes riveted on the pounding drivers.

Approaching the summit, the engine slips twice more. The hardest part of the day's work behind her, No. 4 eases to a stop, as the pops let go with a roar, and the slack runs in.

SIDE TWO

1—On October 15, 1960, for the first time, the Reading doubleheaded two of its T-I's on an Iron Horse Ramble. One of the first stops on the itinerary was a photo run at Port Clinton, located in a narrow mountain gap, a few miles north of Hamburg, Pa. The sequence begins as Engines 2124 and 2100 prepare to take the 22-car train up the Little Schuylkill Branch on that foggy morning.

After calling in the flagman and acknowledging his highball, the two engines start the long train with effortless ease, and their whistle scream defiance at the oncoming crossing. The giant 4-8-4's charge past with the train and disappear into the fog, but the rapid exhausts and clicking wheels can be heard diminishing in the distance.

2—Later on the same afternoon, we find the first doubleheader on the return leg of its trip. From a small hill, east of Sunbury, Pa., we hear the whistles sound as the train threads its way through the town. A tractor works in a nearby field. Exhausts are heard, faintly at first, then louder and louder, as the long train gathers speed and pounds past. The cars click by, fade into the distance, and a double crossing blast ends the sequence.

3—About a mile west of historic Valley Forge, Pa., lies Perkiomen Junction, where the Perkiomen Branch leaves the sweeping four-track main line. The 2124 is caught at speed, as she rolls westward with a Ramble on November 19, 1960.

4—This stirring passage gives you a trackside seat on the Reading main line from Shamokin, Pa. eastward to Locust Gap, as No. 2124 triumphs over Nature and the elements. The date is Oct. 15, 1961 and a steady rain pelts the recording microphones. In the distance, the T-I starts her ascent with a heavy seventeen-car consist. Slowly at first, then gradually picking up speed, she struggles to make headway, skidding occasionally. The pleading wail of her whistle carries up the narrow valley. Speed increasing with every turn of her drivers, 2124 heaves into sight, pounding relentlessly at the heavy grade. Rain-slicked rails and a sharp curve cause the big Northern to slip several times as she approaches. With drawbars taut and booster in action, the mighty 4-8-4 thunders past and is gone.

—— CREDITS ——

PHOTOGRAPHY ..... Jack Emerick
JACKET NOTES AND LAYOUT ..... Jack Emerick — Bill Corby
RECORDING ..... Gerald Corby — Charles Gspann
JACKET PRODUCTION ..... Modern Albums — Atomic Linotypers
MASTERING ..... Mastertone Inc.
COVER PHOTO ..... B C & G Eng. #4 Approaches Swandale midway in her climb to Widen



#13 Awaits her turn



#4 Leaves Widen with loads



Doubleheader near Shamokin



#2124 at Perkiomen Jct.

THE Overseas PROJECT



THE Overseas PROJECT

Side A
Take a Chance
High Tension Overload

Side B
Like a Rainbow
Spiritis Lakritsi



Colin Jamieson · Drew Ross · Allan Murdoch

Drums & Percussion — Bass & Vocals — Guitar & Synth

Songs written + arranged by the OVERSEAS PROJECT
Produced by Allan Murdoch for Face Music Publishing and Very Important Productions
at the Face Music Studios, Germany. Engineered by Allan Murdoch and Rainer Diezinger. Additional Keyboards Richie Beaumont. Cover Photography Linde Moesch. Airbrush on front photo Klaus Muth. Cover design Face Music / Doderer Werbung. VIP Management: VIP Productions Wiesbaden. Tel. (0 61 21) 40 75 92.

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God Bless Bonnie Scotland

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* STEREO MB 131 *

Goin Back To West Virginia



with LOWELL VARNEY

and the WEST VIRGINIA BOYS

Jessup Records
BLUEGRASS

Goin Back To West Virginia
with LOWELL VARNEY
and the WEST VIRGINIA BOYS



Lowell, his dad Rev. A. C. Varney, Wife Pat, daughters Denise and Lowella.



Lundy Fields, Roy McGinnis, Sonny Nelson, Dan Blankenship, Lowell and Steve Whaylen.

Side One

On the Banks of the River – 2:19
Lowell Varney, Lundy Fields – La-Car – BMI

Sweet Misery – 2:23
Lowell Varney, Lundy Fields – La-Car – BMI

Help Me Make It Through the Night – 2:58
Lundy Fields, Arr. Lowell Varney

Tell Me What To Do – 2:31
Lowell Varney – La-Car - BMI

Last Night – 3:05
Lundy Fields – La-Car – BMI

Is There A Love Left For Me – 2:10
Lowell Varney, Lundy Fields – La-Car – BMI

Side Two

Money Is A Mans Best Friend – 2:23
Lowell Varney – La-Car – BMI

Goin Back To West Virginia – 2:05
Lundy Fields – La-Car – BMI

Let By-Gones Be By-Gones – 1:53
Lowell Varney, Lundy Fields – La-Car – BMI

I Lived In Her World – 3:00
Lowell Varney, Lundy Fields – La-Car – BMI

If There Was No Jesus – 2:32
Lowell Varney, Lundy Fields – La-Car – BMI

Kneel At King Jesus' Feet – 2:05
Lowell Varney, Lundy Fields – La-Car – BMI

This album is a package of previously unreleased tunes. It could start you listening to Bluegrass either for the first time or once again, and maybe, in light of country rock popularity, these tunes may pop up again. I doubt though, they'll be performed any better than Lowell Varney and the West Virginia boys with The Sunnysiders, having polished their sound for years, keeping a finger in the wind for modern material from different directions and artists of various eras.

What is Bluegrass? Well, it has certain characteristics, unamplified instruments, a special kind of note holding vocal harmonizing, a certain way of getting into and out of instrument solos, but it has more to do with attitude than technique. Sometimes a Bluegrass tune can be identified on its own merit: Lowell Varney and Lundy Fields. On The Banks of The River is definitely a Bluegrass number; but Lowell and the West Virginia boys, with the Sunnysiders also play the latter-day tunes, such as, Help Me Make It Thru The Night, which was first released as rock-country. Yet here it becomes Bluegrass music and testimony to the wide range of sound available to a good Bluegrass band.

There is a great variation in the selections included here, so that definition is underscored again. Last Night is old-fashioned, down home Bluegrass, with a banjo introduction, high-pitched vocal harmonizing with long held notes and banjo solos in the middle. Old-time vocalizing high lights Is There A Love Left For Me, and you'll also hear a fine mando in played by Lundy Fields.

All the tunes on this album were written by Lowell and Lundy with the exception of one, Help Me Make It Thru The Night. You'll find a fine variety of melodies and some real down to earth writing. After all, Bluegrass and Country music is really down-to-earth, real life, heart-felt music.

A play-by-play description of each tune is hardly possible we can get into endless word tangles in trying to describe music with mere words. I think what most of us really want in a record is a variety of pleasant sounds. I think this album offers many hours of listening pleasure.

Larry Jessup

Special Credits

Background Singers: Patti Jackson and Connie Sullivan
Violin Arrangements: Greg Miller

STEREO MB 131

Jessup Records

3150 Francis Street . Jackson, Michigan 49203
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LOWELL VARNEY - LANDON MESSER

and the Riverside Grass

GOING TO A CITY



OHS-70052

LOWELL VARNEY - LANDON MESSER

and the Riverside Grass

OHS-70052

GOING TO A CITY



SIDE I

1. GOING TO A CITY (Landon Messer) 3:42
2. I'LL BE READY (Landon Messer) 2:36
3. LITTLE GRAVEYARD (Landon Messer) 3:08
4. WISH YOU HAD LIVED HOLY (Landon Messer) 2:25
5. LITTLE BOY ON MOTHERS KNEE (Landon Messer) 2:14

SIDE II

1. I OVER-TOOK A PILGRIM (Landon Messer) 3:00
2. THE LAND OF BEULAH (arr. Landon Messer) 3:39
3. KING OF THE JEWS (Landon Messer) 2:20
4. ONE LOAF OF BREAD (Landon Messer) (Dave Evans) 3:18
5. IS THERE ROOM FOR ME 3:28

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Published by Jaymore Music B.M.I.

VOCALS

Lead Vocal — Landon Messer
Tenor Vocal — Lundy Fields
Baritone Vocal — Jerry Williamson

MUSICIANS

Lowell Varney — Banjo
Landon Messer — Guitar
Lundy Fields — Mandolin
Tommy Cordell — Fiddle
Ernie Maynard — Bass
Jim McCowan — Dobro

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Engineer- Jim McCOwan and Lowall Varney
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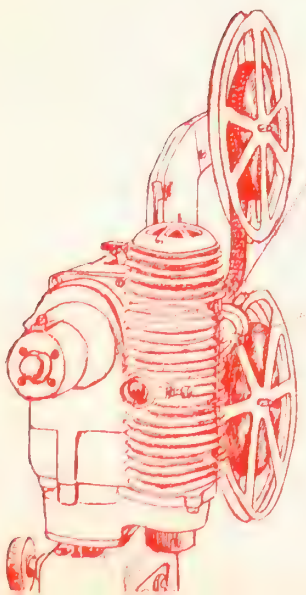
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HOT JAZZ ON FILM
Volume 4



SUITE FOR SWINGING
13½ MINUTES

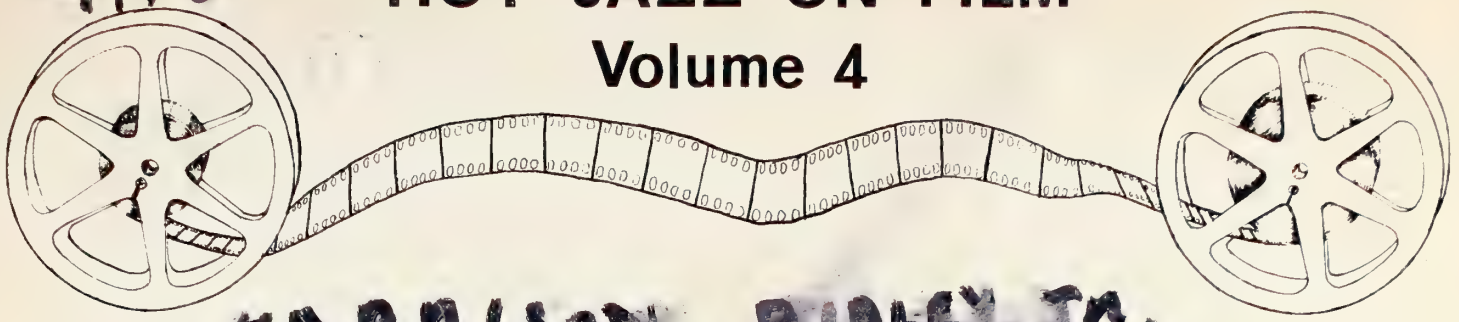
- DUKE ELLINGTON
- BING CROSBY and WINGY MANNONE
- CAB CALLOWAY
- BEN POLLACK
- BENNY GOODMAN
- EDDIE CONDON
- TOMMY DORSEY
- COLEMAN HAWKINS
- LOUIS PRIMA
- GENE KRUPA
- BUNNY BERIGAN and FREDDIE RICH
- ARTIE SHAW



EXTREME RARITIES 1008

4170

HOT JAZZ ON FILM
Volume 4



HARRISON RIDLEY JR.

SIDE ONE

1. Suite for Swinging - Duke Ellington Orch. - 1964
(Time 13½ minutes)

SOLOS: Duke Ellington - piano
Johnny Hodges - alto sax
Paul Gonsalves - tenor sax
Harry Carney - baritone sax
Ray Nance - trumpet
Major Holley - bass
Sam Woodyard - drums

2. Rhythm On The River - Bing Crosby and Wingy Mannone Orch. - 1940

SOLOS: Wingy Mannone - trumpet
Bing Crosby - vocal
others - unknown

3. Mama, I Wanna Make Rhythm - Cab Calloway Orch. - 1937

SOLOS: Chu Berry - tenor sax
Claude Jones - trombone
LeRoy Maxey - drums
Cab Calloway - vocal

4. Got The Jitters - Ben Pollack Orch. - 1934

SOLOS: Matty Matlock - clarinet
Glenn Miller - trombone
unknown - trumpet
Nappy Lamare - vocal
Others seen on screen include Gil Rodin, Eddie Miller, Charlie Spivak, Harry Goodman and Ray Bauduc. Yank Lawson is not in the band.

All selections on this LP were recorded directly from original 16mm films, and are herewith commercially issued on record for the first time. Due to reasons best known to the producers of this LP, and obvious to most, actual film titles cannot be given. Although every title on this LP is a superior performance, of special interest is the issuance, for the first time ever, of an extended suite, lasting 13½ minutes, by the immortal Duke Ellington. This has to rank with the Duke's greatest works.

OTHER LP's AVAILABLE:

ER-1002 - Hot Jazz On Film - Volume 1
ER-1007 - Big Band Battle-Live! Jimmie Lunceford -versus- Benny Carter

Cover design - CRAIG PIETROSKY

SIDE TWO

1. Medley: I've Got A Heartful Of Music/Avalon/House Hop - Benny Goodman Orch. - 1937

SOLOS: Benny Goodman - clarinet
Harry James - trumpet
Lionel Hampton - vibes
Gene Krupa - drums

2. Blue - Eddie Condon Orch. - 1962

Wild Bill Davison - trumpet
Cutty Cutshall - trombone
Peanuts Hucko - clarinet
Johnny Varro - piano
Joe Williams - bass
Buzzy Drootin - drums
Eddie Condon - guitar

3. Opus One - Tommy Dorsey Orch. - 1951

SOLOS: Tommy Dorsey - trombone
Charlie Shavers - trumpet
Billy Ainsworth - clarinet
Fred Deland - piano

4. Sweet Georgia Brown - Coleman Hawkins Trio - 1945

Coleman Hawkins - tenor sax
Howard McGee - trumpet
Oscar Pettiford - bass

5. Lazy River - Louis Prima Orch. - 1936

Louis Prima - trumpet and vocal
PeeWee Russell - clarinet
unknown - piano, guitar, bass

6. Drum Boogie - Gene Krupa Orch. - 1941

SOLOS: Gene Krupa - drums
Roy Eldridge - trumpet
Norm Murphy - trumpet
Milt Raskin - piano
Sam Musiker - alto sax
Walter Bates - tenor sax
Barbara Stanwyck - vocal

7. China Boy - Bunny Berigan and Freddie Rich Orch. - 1934

SOLOS: Bunny Berigan - trumpet
Jimmy Dorsey - clarinet
Babe Russin - tenor sax
Rube Bloom - piano

8. Lady Be Good - Artie Shaw Orch. - 1939

SOLOS: Artie Shaw - clarinet
Chuck Peterson - trumpet
Les Jenkins - trombone
Georgie Auld - tenor sax
Bob Kitsis - piano
Buddy Rich - drums

Extreme Rarities - 1008

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mc cracken's cut
helpless
sweet sweet music refrain
time to remember
rock n' roll babies
thanks for the sunshine
tears of yesterday
des moines iowa variety show
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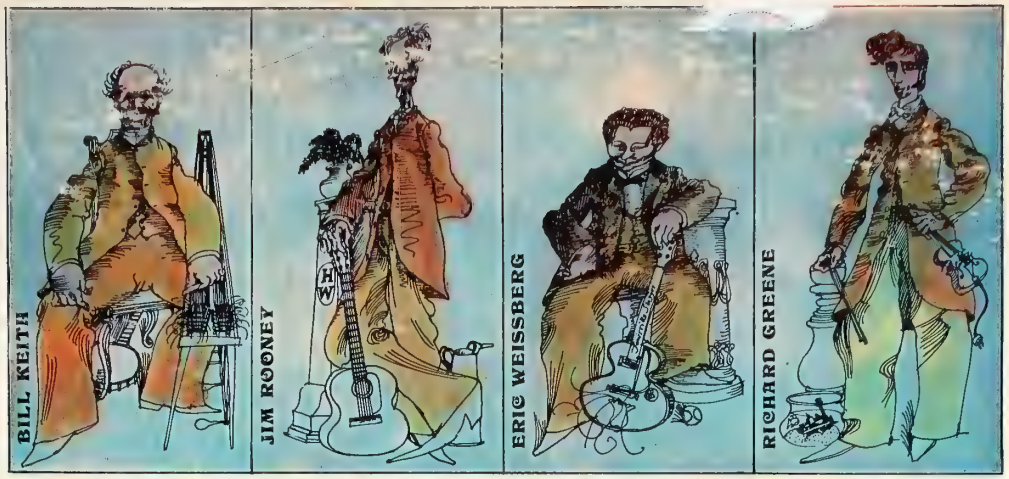
SWEET MOMENTS WITH



BILL KEITH ERIC WEISSBERG

JIM ROONEY RICHARD GREENE

THE BLUE VELVET BAND



SWEET MOMENTS WITH THE BLUE VELVET BAND

THE BLUE VELVET BAND has no beginning and has no end. It is composed of many musical minds and of traditions long growing. Today it has an easy, sad, country feel to it; that is the way we wanted it to be. Here we are always together, and we are happy it could happen that way.

THE MUSIC

SWEET MOMENTS is a tune that Tex Logan showed us. It was originally done by Luke Wills, Bob Wills' younger brother, in the mid-40's.

SOMEBODY ELSE YOU'VE KNOWN is one of my favorites by Merle Haggard, a fine contemporary country writer and singer.

THE KNIGHT UPON THE ROAD is a very old ballad. Roger Sprung originally taught it to me, but I have changed the melody around. The Knight is the devil. so the kid really isn't wrong to be that mean to him.

WEARY BLUES FROM WAITIN' is one of Hank Williams' greatest. For me he was and is a genius who defined the soul of country music.

LITTLE SADIE we learned from Doc Watson. It is a beautiful little tune and a good story. It is one of Bill's all-time favourites on the banjo.

HITCH-HIKER was written by Eric and Dick Reicheg and shows Eric at the bottom of his form, which is mighty low.

YOU'LL FIND HER NAME WRITTEN THERE is one of the best songs Bill Monroe recorded. Richard, Bill, and myself have learned a lot from him, and he is certainly one of the true geniuses of country music.

RAMBLIN' MAN is another by Hank Williams, issued about the time of his death, in 1953.

FOND AFFECTION I found the words to in Carl Sandberg's AMERICAN SONGBAG. I wrote the melody myself.

MY SWEET LOVE AIN'T AROUND, also by Hank Williams and one of the first of his I ever sang.

THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG is an original by Bill with some help from Richard and speaks for itself.

SITTIN' ON TOP OF THE WORLD has been done by lots of people. I've heard it by the Memphis Sheiks, Bill Monroe, and Doc Watson. Obviously we've rearranged it, but it's still the same song.

JIM ROONEY

THE BOYS IN THE BLUE VELVET BAND

BILL KEITH: Wizard on the banjo, currently wrapped around his steel guitar 24 hours a day. Also fond of Chevys disguised as Jags. A graduate of many bands, most notably Bill Monroe and the Bluegrass Boys, The Jim Kweskin jug Band, and The Great Speckled Bird of Ian and Sylvia.

JIM ROONEY: A hillbilly from Boston who has never gotten over Hank Williams. His master's degree in classics from Harvard has been very useful in the music world, enabling him to run the Club 47 in Cambridge for three years without sleeping. He can be found at the Newport Folk Festival looking like a director, and with jazz musicians in various halls and parks around the world waiting to go to the hotel.

ERIC WEISSBERG: The Fu Manchu of Brooklyn attributes his nimble fingers to curried abalone and karate. An avid sportsman, Eric can heave a softball with the best of Broadway (and off-Broadway, too). He has been a Greenbriar Boy, a Tarrier, and unsung hero of hundreds of record sessions.

RICHARD GREENE: Richard's mother doesn't have any pictures of him as a boy because he was always inside practicing his violin. Years of hard work have paid off. His violin has turned into an electric fiddle with reverb and fuzz-tone, and Richard spends most of his time submerged with a group called SEA TRAIN. Before going underwater, he was a Bluegrass Boy and part of The Jim Kweskin Jug Band.

Richard Greene appears courtesy of A & M Records and Sea Train. (Special thanks to jerry Moss.)

ANDY KULBERG / bass
BUDDY SALTZMAN / drums
GARY CHESTER / drums
JOHN HAMMOND / harmonica
PAT REBILLOT / piano

RUNNING ORDER SIDE ONE

RAMBLIN' MAN / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 2:48
YOU'LL FIND HER NAME WRITTEN THERE / Written by Harold Hensley / Published by American Music, Inc. (BMI) / 2:43
THE KNIGHT UPON THE ROAD / Arranged and Adapted by Jim Rooney / Published by Floridian Music (BMI) / 3:38
WEARY BLUES FROM WAITIN' / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 3:02
LITTLE SADIE / Arranged and Adapted by Bill Keith / Published by Floridian Music (BMI) / 2:01
HITCH-HIKER / Written by Dick Reicheg and Eric Weissberg / Published by Cherry River Music Corp. (BMI) / 2:52

SIDE TWO

SWEET MOMENTS / Arranged and Adapted by Bill Keith and Tex Logan / Published by Floridian Music (BMI) / 2:28
SOMEBODY ELSE YOU'VE KNOWN / Written by Merle Haggard / Published by Bluebook Music (BMI) / 2:25
FOND AFFECTION / Written by Jim Rooney / Published by Floridian Music (BMI) / 2:41
MY SWEET LOVE AIN'T AROUND / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 2:45
THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG / Written by Bill Keith and Richard Greene / Published by Floridian Music (BMI) / 2:03
SITTIN' ON TOP OF THE WORLD / Arranged and Adapted by Rooney, Keith, Weissberg, Greene / Pullshed by Floridian Music (BMI) / 3:21

THE MANSION OF SWEET MOMENTS GAME

Specially designed for this album by that gamey old singing artist, Eric von Schmidt, we present an original amusement not likely to be found elsewhere. Shown below in meager proportions, it appears within, full (11"x23") scale, full color, and full of surprises. Let true grit, a steady hand, and a little bit of luck guide you down Life's Pathway to your fullsome reward in THE MANSION OF SWEET MOMENTS.

ABOUT THIS RECORDING

I had a great time in New York recently, helping make a record album. A carefully chosen selection of song greats, heartfelt vocal interpretations, and musicianship unsurpassed on the popular music scene today rendered the experience a memorable one for me. And to think the entire album was recorded in five evenings! These boys certainly knew which notes to leave out!

ERIK JACOBSEN / MAY 1969 / SAN FRANCISCO

We would like to thank Izzy Young for putting us on, Sheila Mooney for our daily bread and our buttons, and April Mooney for being our best friend.

PRODUCED BY ERIK JACOBSEN for Sweet Reliable Productions.
Executive Producers / Charles Kothchild & Peter Edmiston.
Supervision / Andy Wickham
Cover Photograph / Don McSorley
Graphics and Design / Eric von Schmidt



side 1

my imagination and me
lady love
palermo on the bay
the man who lives in room 54 *
out along the prairie *
pirates delight

side 2

eva b
captain lemon ade
pour more poison in *
the candyman's cart *
you're the only one that i could trust
preparing to begin

personnel

joe hall: lead vocal, acoustic and electric guitars, harmonica
tony quarrington: electric lead guitar, organ, percussion, harmony vocals
george dobo: electric piano, organ, harmony vocals, "tuned" beer bottle
roger brant: electric bass, drums, percussion, backup vocals
mike boyer: drums, percussion
joe mendelson: "demented steel" courtesy of nobody records & SRO productions

strings

igor romanyk: violin
susan harris: viola
joel quarrington: double bass

producer: *tony quarrington / joe hall*
arrangements: the band
string arrangements: *tony quarrington*
engineers: *bob & dan lanois*
design: *eldon garnet*
cover photograph: *fletcher starbuck*

8/26/71

all songs written and composed by *joe hall* (capac)
published by: *what about music* except * published by *eyeball wine music*
recorded at *MSR productions* ancaster, ontario

impuls(e) volume 5 · number 2
eldon garnet, editor
imp(u)lse is published seasonally by the editor with the assistance of the canada council & the ontario arts council

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& ye olde Clifton House

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MONMOUTH *Evergreen*

MES/6811
STEREO

IRVING BERLIN

All By Myself



VOL. 3

Heat Wave

THE YEARS 1930–1933

IRVING BERLIN

All By Myself

VOL. 3

Heat Wave THE YEARS 1930–1933

MONMOUTH *Evergreen* MES/6811 STEREO

with

ANNETTE SANDERS, STEVE CLAYTON, THE JACK MANNO SINGERS

and

THE RUSTY DEDRICK ORCHESTRA

Featuring

Bob Wilber—Clarinet & Soprano Sax, Lou McGarity—Trombone, Ray Cohen—Piano, Morty Lewis—Tenor Sax & Flute, Barry Galbraith—Guitar, George Duvivier—Bass, Don Lamond—Drums, and RUSTY DEDRICK—Trumpet & Fluegel Horn

IN THIS VOLUME

SIDE 1

1.	THE LITTLE THINGS IN LIFE	(Instrumental)	2:28
2.	BEGGING FOR LOVE	(Steve Clayton)	2:14
3.	MEDLEY: I SAY IT'S SPINACH..	(Manno Singers)	1:46
	LET'S HAVE ANOTHER CUP O' COFFEE	(Annette Sanders)	1:05
	ON A ROOF IN MANHATTAN ..	(Steve Clayton)	1:46
	SOFT LIGHTS AND SWEET MUSIC	(Manno Singers)	1:22
4.	MEDLEY: SAY IT ISN'T SO	(Annette Sanders)	4:08
	HOW DEEP IS THE OCEAN	(Steve Clayton)	4:08
5.	I CAN'T REMEMBER	(Steve Clayton & The Manno Singers)	2:05
6.	I'M PLAYING WITH FIRE	(Annette Sanders)	2:43

SIDE 2

1.	MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH	(Steve Clayton)	3:34
2.	HARLEM ON MY MIND	(Instrumental)	3:32
3.	NOT FOR ALL THE RICE IN CHINA	(Manno Singers)	1:40
4.	HOW'S CHANCES	(Steve Clayton)	3:16
5.	HEAT WAVE	(Manno Singers)	3:04
6.	SUPPER TIME	(Annette Sanders)	3:52
7.	EASTER PARADE	(Manno Singers)	2:57

All Songs Published By **IRVING BERLIN MUSIC CORPORATION**
Public Performance Clearance: **ASCAP**

There Are Three Volumes In The **IRVING BERLIN: ALL BY MYSELF** Anthology Of Music And Lyrics By America's Greatest Song Writer From The Years 1921–1933. The Other Volumes Contain:

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Vol. 2—Puttin' On The Ritz—The Years 1926–1930. MES/6810 We'll Never Know, Russian Lullaby, Together We Two, Blue Skies, It All Belongs To Me, It's Up To The Band, Rainbow Of Girls, Shaking The Blues Away, The Song Is Ended (But The Melody Lingers On), Let Me Sing And I'm Happy, Roses Of Yesterday, How About Me, Marie, Coquette, With You, Puttin' On The Ritz, Reaching For The Moon, Waiting At The End Of The Road

From The Producers

For us the greatest American song writer has always been Irving Berlin. His songs have been part of our whole lives. So, when we decided to produce an album in honor of his 80th birthday, the only question was how to confine it within reasonable bounds. We fastened on the period 1921–1933 and the overall title ALL BY MYSELF after much hard thinking—and for these reasons:

In 1921 Irving Berlin wrote a song called ALL BY MYSELF. And he certainly needed no one else. He had his own Broadway theater (The Music Box) and he had his own unique, burgeoning musical *and* lyrical genius. During the next dozen years miraculous songs poured forth from this miraculous man in staggering profusion. We have recorded most of them, the great standards along with the undeservedly less well known numbers.

We reluctantly decided to call a halt with the year 1933 and *As Thousands Cheer,* his crowning achievement in the field of the Broadway revue.

BILL BORDEN
STEVE MARVIN

CREDITS

Producers: Bill Borden and Steve Marvin
Musical Direction and Arrangements: Rusty Dedrick
Choral Arrangements: Jack Manno
Art Director: Chet Kadish
Recording Engineer: George Piros

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PRINTED IN USA

TREDJE STEDJE



OLAV·STEDJE



SIDE·1

1. **ANDRE JENTER** (4:35)
   av Jack Tempchin, Kirsti & Jan Rolv Loftesnes
   Warner Bros. (Scandinavia)/Frost Music

2. **FARANDE FANT** (4:25)
   av Richard Betts & Jan Rolv Loftesnes
   Chappell Nordiska

3. **TIDA RENN (IFRÅ DEG)** (3:06)
   av Svein Dag Hauge & Ivar Dyrhaug
   Manus

4. **NATTOG I JANUAR** (2:47)
   av Kirsti & Jan Rolv Loftesnes
   Manus

5. **HØG TID** (4:30)
   av Dan Fogelberg & Olav Stedje
   April Music

Innspela i Rosenborg Studios, Oslo
Teknikarar: Hans Petter Danielsen og Inge Holst Jacobsen
Plata er miksa av Hans Petter Danielsen og Svein Dag Hauge
Denne innspelinga er også miksa gjennom HPD Sonic Enlarger Mk.II

Enkelte vokal-pålegg er gjort i Talent Studios, Oslo
Teknikarar i Talent: Gard «Dutte» Christensen og Jan Egil Thoreby
Plata er skôre i Cutting Room, Stockholm av Peter Strindberg

Musikarar:
PER HILLESTAD trommer, perkusjon
ROLF GRAF bass, kor
GEIR LANGSLET keyboards
PER KOLSTAD piano
LASSE HAFREAGER orgel, kor
EGIL SKJELNES pedal steel gitar
SIGURD KØHN saksofon
SVEIN DAG HAUGE gitarar, kor
RANDI HANSEN kor
OLAV STEDJE gitar, kor

Vi vil spesielt takke Rosenborg Blanda Kor:
Randi Hansen, Ivar Dyrhaug, Per Hillestad,
Geir Langslet og Terje Engedal

Stor takk til Hans Petter Danielsen frå
produsenten, og frå Slagerfabrikken

Takk til Hagstrøm Musikk som har levert instrument til bandet.
Eg vil også takke Norsk Musikk A/S, Valaker Musikk, Sogn
Musikkhandel og Erling Neby A/S for instrument og utstyr.

Som vanleg har Svein Dag gjort ein kjempe-innsats for å få
plata ferdig, ein stor takk til han. Eg vil ôg takke
musikarane for fin-fin innsats.

Omslagsbilete: Dagfinn Tranberg
Grafisk formgeving: Paal Ekerby

Brev til Olav Stedje kan adresserast til:
Olav Stedje, c/o Slagerfabrikken A/S,
Postboks 5949 Hegdehaugen, Oslo 3

PRODUSERT AV SVEIN DAG HAUGE FOR SLAGERFABRIKKEN

SIDE·2

1. **EIN SONG TIL DEG** (3:40)
   av Amund Enger, Kirsti & Jan Rolv Loftesnes
   Manus

2. **ROSANNA** (3:40)
   av Svein Dag Hauge
   Manus

3. **EVENTYR** (3:53)
   av Rolf Graf, Kirsti & Jan Rolv Loftesnes
   Manus

4. **LIVET LER** (3:20)
   av Svein Gundersen & Svein Dag Hauge
   Manus

5. **SOMMARMINNE** (2:40)
   av Svein Dag Hauge & Kirsti Loftesnes
   Manus

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STEREO

1844

JOHN RANDOLPH MARR



WARNER BROS. RECORDS RADIO STATION SERVICE

NOT FOR RESALE

Printed in U.S.A.

WS 1844

SIDE 1

HALLELUJAH Golden Egg Music BMI	2:38
1941 Rock Music Co. BMI	2:41
I WONDER WHO'S KISSING HER NOW J. Vogel Music Co., Inc. ASCAP E.B. Marks Music Corp. BMI	2:58
HELLO L.A., BYE-BYE BIRMINGHAM Metric Music BMI	2:40
PITY THE MAN Nilsson House Music BMI	3:53
	14:50

SIDE 2

WE HAD SOMETHING	3:35
SARAH	3:07
ONE SHOT LADY	2:38
RAGGEDY ANN	2:24
All selections by Nilsson House Music BMI	
FREE Dunbar Music, Inc. BMI	2:58
	14:42



JOHN RANDOLPH MARR

1844

A Nilsson House Production

SIDE ONE:

HALLELUJAH
(Dave White & Johnny Caswell)
Arrangement by Ian Freebairn Smith
(2:18)

1941
(H. Nilsson)
Arrangement by George Tipton
(2:41)

I WONDER WHO'S KISSING HER NOW
(Frank Adam, W. Hough & J. Howard)
Arrangement by Ian Freebairn Smith
(2:58)

HELLO L.A., BYE-BYE BIRMINGHAM
(Delaney Bramlett & Mac Davis)
Arrangement by Ian Freebairn Smith
(2:40)

PITY THE MAN
(J. R. Marr)
Arrangement by George Tipton
(3:53)

SIDE TWO:

WE HAD SOMETHING
(Gary Osborne & J. R. Marr)
Arrangement by Mike Melvoin
(3:35)

SARAH
(J. R. Marr)
Arrangement by Mike Melvoin
(3:07)

ONE SHOT LADY
(J. R. Marr)
Arrangement by George Tipton
(2:38)

RAGGEDY ANN
(J. R. Marr)
Arrangement by Ian Freebairn Smith
(2:24)

FREE
(Chris Andrews)
Arrangement by Ian Freebairn Smith
(2:58)

PRODUCER: GARY OSBORNE FOR NILSSON HOUSE PRODUCTIONS • **ALBUM DESIGN:** DEAN O. TORRENCE FOR KITTYHAWK GRAPHICS • **SNACKS:** SUN!
ENGINEER: HANK CICALO • **ALBUM PHOTOS:** TED BOTKIN • **PRODUCTION ASSISTANT:** GAIL ROBERTS • **RECORDED:** AMIGO STUDIOS, NORTH HOLLYWOOD
P.S. THANK YOU HANK

Ronnie Stoots/Ashes to Ashes



TMS-1002

ASHES TO ASHES
RONNIE STOOTS

Side 1

1 HOME AGAIN 2:26
2 SWEET DREAM WOMAN 4:03
3 MY FIRST NIGHT ALONE WITHOUT YOU 3:20
4 ASHES TO ASHES 3:33
5 BYE BYE DARLIN' 3:44

Side 2

1 THE OTHER SIDE OF LIFE 2:37
2 GIRL WITH A SMILE 3:21
3 LONG AGO AND FAR AWAY 3:21
4 CHILD OF MINE 3:16
5 EVERYBODY'S LOVED BY SOMEONE 2:58
6 THE CLOSEST I EVER CAME 2:52

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TMS Records
TMS-1002

RONNIE STOOTS
ashes to ashes

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SIDE I

"Home Again"
Carole King
Screen Gems—Columbia Music. 2:26

"Sweet Dream Woman"
Chip Taylor—Al Gorgoni
Blackwood Music—Back Road Music 4:03

"My First Night Alone Without You"
Kin Vassy
Quill Music Company 3:20

"Ashes To Ashes"
Dennis Lambert—B. Potter
Trousdale Music Publ.—Soldier Music, Inc. 3:33

"Bye Bye Darlin'"
David Mayo—Wayne Crook
Brookfield Music Inc. 3:44

SIDE II

"The Other Side Of Life"
David Gates
Screen Gems—Columbia Music 2:37

"Girl With A Smile"
Jon Reid
Blackwood Music Inc. 3:21

"Long Ago And Far Away"
James Taylor
Blackwood Music—Country Road Music 3:21

"Child Of Mine"
Carole King
Screen Gems—Columbia Music. 3:16

"Everybody's Loved By Someone"
David Mayo—Mary V. Williams
Brookfield Music Inc. 2:58

"The Closest I Ever Came"
Mac Davis
Metric Music Co.—Low-Tri Music 2:52

All selections public performance clearance—BMI except "My First Night Alone Without You"—ASCAP.

Special thanks to the TMI staff of musicians:
Steve Cropper—Guitar
Paul Cannon—Guitar
Tim Goodwin—Guitar
David Mayo—Guitar
Jimm Johnson—Bass
J. A. Spell—Keyboards
Richie Simpson—Drums
Joel Williams—Drums

José Feliciano appears on "Ashes To Ashes" through the courtesy of RCA Records and Tapes.

Background Singers:
David Mayo
Bob Lehnert
David Beaver
Pat Taylor
Nashville Edition on "Home Again"

Produced By:
Steve Cropper
Ron Capone
Glen Spreen

Arrangements:
Glen Spreen
Dale Warren

Engineers:
Ron Capone
Steve Cropper
Jim Gaines

Re-Mix Engineer:
Steve Cropper
Ron Capone

Album Cover Design:
Ronnie Stoots

Photography:
Frederick Toma
Bob Lehnert

Album Coordination:
Jerry L. Williams

Mastering:
Howard Craft of Mastercraft

Special Thanks To:
Kitty & Angie

Personal Management:
Helen Noga

To bestow a blessing in music is the ultimate goal of one whose life lives and breathes music. "Ashes to Ashes" by Ronnie Stoots and cohorts is a vital endeavor to achieve this plateau. The lyrics encompassed under this album take you to a period in your life when love was new and hurt was deadly. With the grace of a gull soaring and a leaf lilting to the earth, Ronnie Stoots has placed his heart in the hands of his music.

The arrangements here are the height of intensity. Everything is exactly right where it ought to be—inside you, taking you away. "Ashes to Ashes," obviously the title song, gives complete assurance as to where Ronnie Stoots is. José Feliciano does the acoustic accompaniment on this arrangement with all the spontaneous ease and grace that is truly Feliciano.

Continuity in form and mood make this album a piece of cake. It's delicious. Have a bite!

SUSAN DOTSON

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SCOTT JONES

NIGHT & DAY



IN THE STUDIO AND OUT OF HIS MIND



ARE YOU UP?
YOU TAKE ME FOR GRANTED
SHE
CANCER (THE ZODIAC SUITE)
TOO GOOD TO BE TRUE

GETTING THE MOST OUT OF A MOTEL
THE ADULT MOTEL
GOLDEN OLDIE
McROUTINE
KIDS' LETTERS
NEW SONG

Scott Jones, *Vocals, Piano, Rhodes, Synthesizers, Guitar;* Steven Greenberg*, *Drums and Percussion;* Terry Grant, *Bass;* David Eiland, *Saxophone and Lyricon* □ *All songs written by* Scott Jones** □ *Engineered by* Steve Wiese, Steven Greenberg, *and* Paul Stark; *Recorded at* Creation Audio, *Bloomington, Minnesota and by the* Stark/Mudge Mobile Unit *in Menomonie, Wisconsin and Minneapolis/St. Paul, Minnesota* □ *Photography by* Steve Chollar □ *Thanks to* Steve Fjelsted, Bill Siedlecki, Kimary Peterson *and* Gene Stanley □ *Booking Information:* High Top Productions, *2010 Ocean Avenue; Suite A, San Francisco, California, 94127. 415-337-8800.*

PRODUCED BY STEVEN GREENBERG

*Steven Greenberg appears courtesy of Casablanca Records. ** Golden Oldie written by Steven Greenberg and Sid Tepper. © and ℗Flight Records, Box 16107, Minneapolis, Minnesota, 55416.*

SD-3017

16 Greatest Hits Of The

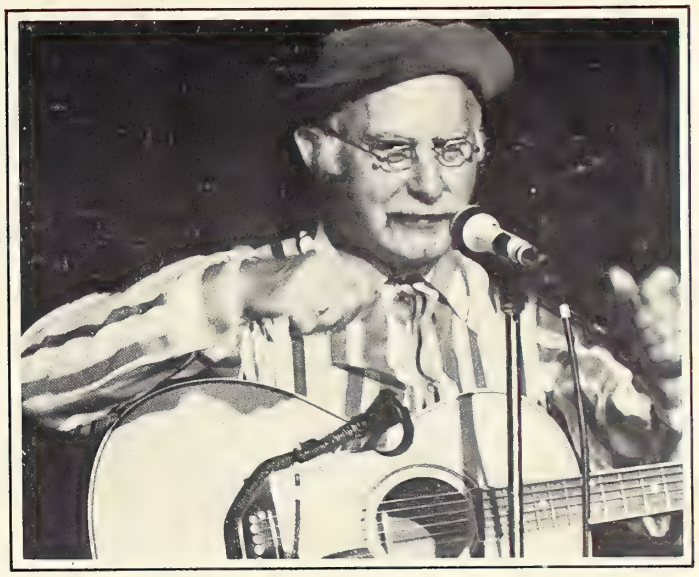
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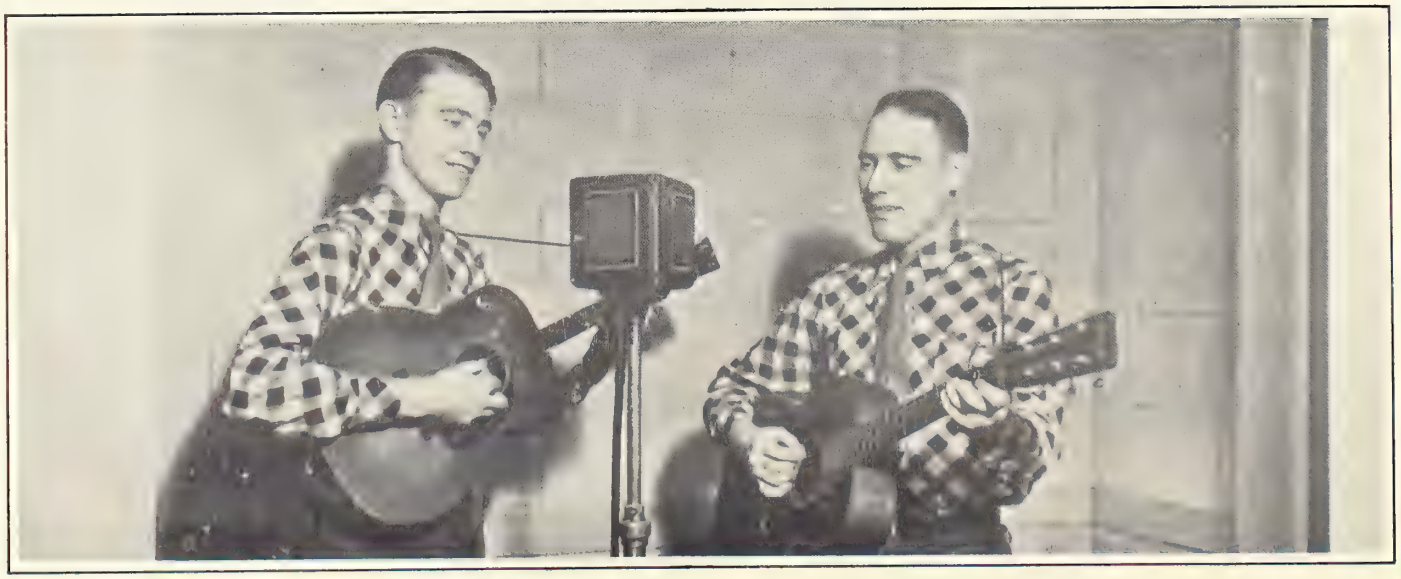
Starday

MERLE TRAVIS



GRAND PA JONES





DELMORE BROTHERS

SD-3017

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GUSTO RECORDS

Starday

BROWN'S FERRY FOUR

"16 Greatest Hits"

SIDE ONE

Over In The Gloryland	1:56
Heaven Eternal For Me	2:20
When The Redeemed Are Gathering In	2:23
You Must Be Born Again	2:20
What Shall I Do With Jesus	2:24
Praise God! He Loves Everybody	2:43
The Arm Of God	2:33
Can't You Hear Him Calling	2:27

SIDE TWO

* Everybody Will Be Happy Over There	1:58
Rock Of Ages Hide Thou Me	2:00
* The Lord Is Watching Over Me	2:00
* When The Good Lord Cares	1:59
Eternity Without Him	2:33
Bound For The Shore	2:13
If We Never Meet Again	2:54
Will The Circle Be Unbroken	2:56

THE BROWN'S FERRY FOUR

The Browns Ferry Four. It's ironic how a small community in northern Alabama could be so well known, yet hardly anyone realizes such a place exists.

Browns Ferry, Alabama is where Alton and Rabon, the famous "Delmore Brothers" were born and spent their childhood. They were proud of their homeplace. One of their first recordings was a tremendous hit. The name of the song - "The Browns Ferry Blues".

Since one half of The Browns Ferry Four was the Delmore Brothers, it should come as no surprise that when this great gospel quartet was formed they would be known as "The Browns Ferry Four".

The two other members of "The Browns Ferry Four" were Merle Travis, whose hometown is Drakesboro, Kentucky, and Louis M. "Grandpa" Jones who grew up not far away from Merle, near Henderson, Kentucky.

I'm sure many people wonder if Grandpa Jones of The Browns Ferry Four, is the same Grandpa Jones, star of the nationally televised "Hee Haw Show", the same Grandpa who had so many hit recordings, including "Ole Rattler", "Eight More Miles To Louisville" etc. Yes it is the same Grandpa Jones, who also this year was nominated for "The Country Music Hall of Fame".

The bass singer and guitarist for "The Browns Ferry Four" was the Merle Travis who this year was placed in "The Country Music Hall of Fame".

Merle has always been one of the nations most popular guitarists, as well as having numerous hits both as an artist and songwriter. "Sixteen Tons", "Smoke, Smoke, Smoke", and "Dark As A Dungeon" are only a few of his many songs.

It is also nearly unbelievable how "The Browns Ferry Four" came about.

In 1941, The Delmore Brothers were broadcasting over radio station WLW in Cincinnati, Ohio. Also included on the staff of WLW were Merle Travis and Grandpa Jones.

Each having their own individual act, now and then they would appear together on The Boone County Jamboree, the Saturday night country show at WLW. Occasionally they, too, would make personal appearances on the same show.

Since they all loved gospel music so much when they were appearing together on the same show, in between stage appearances, or broadcasts, they would find an empty room, stand in the hallway, and even on the bus going to and from the show, Merle would get his guitar, and they would sing their gospel favorites.

The word soon got back to the management of the radio station, about the close harmony and unique style of singing gospel music that had been created by these four young men.

They were asked to try a radio program to see how the public would respond. The response was so good that their programs were among the most popular shows ever broadcast from WLW.

Hearing about "The Browns Ferry Four's" fast growing popularity, they were offered and accepted a recording contract with King Records. The rest is history.

It was during World War II when the "Browns Ferry Four" were enjoying much success, that Alton Delmore and Grandpa Jones entered the armed forces, Grandpa serving in the army and Alton, the navy. When they returned, Merle had moved to Hollywood. Soon Grandpa was to join the Grand Ole Opry, and The Delmore Brothers went to WREC in Memphis, Tennessee.

The Browns Ferry Four's radio programs were over, however, they did make some more recordings together.

Merle was not able to make the last recordings which were produced in Nashville. Needing a bass singer to take Merle's place, they asked another all time favorite and member of the "Hall of Fame" if he would be interested.

Also being a lover of gospel music and admiring the style of "The Browns Ferry", Red Foley was more than glad to fill in for Merle.

Included in this album are three songs from the last recording sessions where Red Foley sang bass with "The Browns Ferry Four",

They are: "Everybody Will Be Happy Over There"
"The Lord Is Watching Over Me"
and "When The Good Lord Cares"

What makes this album so good is the fact that "The Browns Ferry Four", Alton and Rabon, Merle and Grandpa, loved to sing together, which is evident in this collection of country gospel favorites.

Liner Notes By LOUIS INNIS

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Milestone

2001

The Immortal Ma Rainey



first of the great blues singers in twelve classic performances
never previously reissued on LP

MILESTONE
MLP-2001

The Immortal MA RAINEY

First of the Great Blues Singers

SIDE 1:

1. JEALOUS HEARTED BLUES (Lovie Austin)
2. CELL BOUND BLUES (Ma Rainey)
3. ARMY CAMP HARMONY BLUES (Hooks Tilford & Ma Rainey)
4. EXPLAININ' THE BLUES (Thomas Dorsey)
5. NIGHT TIME BLUES (Thomas Dorsey)
6. 'FORE DAY HONRY SCAT (Billie McOwens & Ma Rainey)

SIDE 2:

1. ROUGH AND TUMBLE BLUES (Ma Rainey)
2. MEMPHIS BOUND BLUES (Thomas Dorsey)
3. SLAVE TO THE BLUES (Thomas Dorsey)
4. BESSEMER BOUND BLUES (Everett Murphy & Thomas Dorsey)
5. SLOW DRIVING MOAN (Ma Rainey)
6. GONE DADDY BLUES (Ma Rainey)

The blues are the bedrock of jazz. And, even though it is certainly a most ungracious term to apply to a lady, it is at least accurate to describe MA RAINEY as the bedrock of a very substantial and important area of the blues.

The blues, of course, exists in just about all shapes, sizes and styles — vocal and instrumental. And with its vast emotional impact, its great **soul**, it has always been big enough to encompass as many varied elements as necessary.

In the beginning, back near the end of the last century, it was country music — a folk music, you could say — sung and crudely played on guitars by tough and tough-voiced men. In something like that form, it still survives today. But it also developed in other directions: among them a growth that came to have a lot of jazz in it, and almost as much of show business. By the 1920's, there was in full flower a blues style later to be labelled "classic" — more sophisticated and urban than the country blues, but still strong and tough and firmly in the earlier tradition. It was heard for the most part on the vaudeville stages of the Negro T.O.B.A. circuit and in travelling tent shows. It was sung by women, some of them artists of great talent as well as headline performers. The classic blues reached its first, and very possibly its greatest, peak in the singing of Gertrude "Ma" Rainey....

The basic biographical facts are simple enough. Gertrude Pridgett was born in Columbus, Georgia, in 1886. In her 'teens she married Will Rainey and joined the minstrel show he was travelling with. That was the beginning of a career that ended with her retirement in the mid-1930's. She died in 1939, in Rome, Georgia. Almost all of her more than three decades of activity were spent touring the South and Midwest, in vaudeville theaters and with tent shows like her own "Rabbit's Foot Minstrels." At one point, according to legend, she came upon young Bessie Smith in Tennessee and took her on the road with the show for a while, thus launching a career that was to outdo Ma's in fame and at least rival it in artistry.

In general, the stories told by Ma's contemporaries are the expectedly vague and conflicting ones, but a picture does emerge of a woman with a zest for living, with gleaming gold teeth and with a necklace and a headband as inevitable parts of her costume. (You'll find them both in evidence on the album-cover photo.)

Quite importantly, she was a prolific recording artist. In the period between 1923 and 1929 she turned out for the Paramount label a vast number of blues and blues-based songs. A very high proportion of them turn out to have been performances of lasting strength and beauty. And despite the rather primitive state of the recording science at that time, a surprisingly large number of Rainey disks are (or can, by diligent reprocessing, be made to be) technically good enough to create a valid musical legacy that can be appreciated and enjoyed today.

Quite a few Ma Rainey selections have been reissued since the early '50's, but nothing included here has ever before appeared on LP. To achieve that "brand new" status for this album did not involve any compromise with quality. It turned out to be simply a matter of starting at the beginning and choosing. Eliminated from consideration were all previously-reissued items and those few others of which no original copies could be located, plus some that seemed to present excessive technical problems and a few that weren't quite up to the generally high Rainey performance standard. When we reached album quantity, we stopped — leaving, incidentally, enough for other top-level LP's selected in the same way.

As the listings below indicate, Ma recorded with widely varying and incompletely documented accompaniment. Musicians' memories of such matters are understandably vague after all those years and all those recording sessions. Almost all original record labels refer to "Ma Rainey and Her Georgia Band" or "...Georgia Jazz Band", which was also the name used for the group that accompanied her on-stage, so that's no real help. But it is known that she had the support of some of the finest jazzmen of her day at times, and on two sessions represented here sidemen from the Fletcher Henderson band were definitely on hand. (On some numbers I have injected the suggestion that Thomas Dorsey possibly was the pianist. This is strictly on circumstantial evidence: he was Ma's regular accompanist, and he was heavily represented as composer of tunes recorded on these occasions.)

— Orrin Keepnews

Discographical Details. All selections were recorded in Chicago and first issued on Paramount. The original label and master numbers, and the probable personnel accompanying Ma Rainey were as follows:

JEALOUS HEARTED BLUES (master number 1924-2) on Paramount 12252. With Howard Scott, trumpet; Charlie Green, trombone; Buster Bailey, clarinet; Lovie Austin, piano; Kaiser Marshall, drums. 1924.

CELL BOUND BLUES (mx. no. 10001-2) on Para 12257. Probably with Tommy Ladnier, cornet; Jimmy O'Bryant, clarinet; Lovie Austin, piano. 1925.

ARMY CAMP HARMONY BLUES (2136-1) and EXPLAININ' THE BLUES (2137-1) — Para 12284. Unknown trumpet, clarinet, slide whistle, banjo, drums; possibly Thomas Dorsey, piano. 1925.

NIGHT TIME BLUES (2211-1) and 'FORE DAY HONRY SCAT (2213-1) — Para 12303; ROUGH AND TUMBLE BLUES (2210-2) and MEMPHIS BOUND BLUES (2214-2) — Para 12311. Unknown trumpet, saxophone, banjo, drums; possibly Thomas Dorsey, piano. Early 1926.

SLAVE TO THE BLUES (2369-2) on Para 12332; BESSEMER BOUND BLUES (2373-2) on Para 12374. With Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums; unknown bass sax. Summer, 1926.

SLOW DRIVING MOAN (4709-2) and GONE DADDY BLUES (4691-2) — Para 12526. Unknown trumpet, trombone, piano, banjo, tuba. 1927.

Re-recorded to tape, from 78 rpm shellac originals, by JOHN STEINER. Re-mastered, October, 1966, by RAY HAGGERTY (Madison Sound Studios). (In reprocessing this material, every effort has been made to compensate for the severe technical limitations of early recording and manufacture by optimum expert use of modern noise suppression and filtering equipment. At the same time, original tone qualities have been retained to the greatest extent possible and no artificial echoing or rechanneling has been introduced.)

Reissued by special arrangement with JOHN STEINER. Cover design: RICHARD SMITH.

Album produced by Orrin Keepnews

MILESTONE RECORDS are distributed by FANTASY RECORDS, 10th and Parker, Berkeley, California 94710



Visits

HERITAGE
XXXIII

THE OLD TIMERS

SIDE ONE

1. **Polecat Blues**-*The Smokey Valley Boys*
2. **Denver Belle**-*J.P. and Annadeene Fraley*
3. **Little Maggie**-*Fred Cockerham, Lawrence Lowe, Ernest East, Mac Snow.*
4. **Martha Campbell/McMichen's Reel**-*Fiddling Doc Roberts, James Roberts*
5. **Rattle Down The Acorns**-*Delbert Hughes*
6. **Stillhouse**-*Delmar Pendleton, Calvin Pendleton*
7. **Wild Hog In The Woods**-*The Kimble Family*
8. **Saddle Old Paint**-*Forest Pick*
9. **Warfield**-*Aunt Jenny Wilson*
10. **Puncheon On The Floor**-*Esker Hutchins*

SIDE TWO

1. **Lost Indian**-*Ernest East and The Pine Ridge Boys*
2. **Roustabout**-*Dan Tate*
3. **Fox Chase**-*Coy Morton, Roy Hall*
4. **Soapsuds Over The Fence**-*Mose Coffman, Dave Spilkia*
5. **Holly Ding**-*Fred Cockerham, Tommy Jarrell*
6. **Singing Birds**-*Burl Hammons*
7. **Wonderful Love**-*The Shelor Family*
8. **Blackberry Blossom**-*Buddy Thomas*
9. **Jump Jim Crow**-*Melvin Wine*
10. **Banjo Tramp**-*Ward Jarvis, Dana Loomis, Grey Larsen*

Visits to the one hundred and three musicians on this two record set documents the journeys of Ray Alden over a ten year period throughout the Eastern United States in search of old time country music.

Musicians from North Carolinia, Virginia, Kentucky, Ohio, Tennessee, West Virginia, Connecticut, New York, Massachusetts and Vermont are included on the thirty-five cuts. Selected from Ray's tape collection, these cuts present some of the very strongest and most powerful music that Ray encountered in his trips.

In playing this album, as you listen to the music and stories, we hope you will feel that you are sharing in the visits with these high spirited people

CREDITS

Recorded by: Ray Alden (Except where noted).
Produced by: Heritage Records & Ray Alden.
Cover & Notes by: Ray Alden with thanks to Diane Alden (editing) and Dave Spilkia (tunings and keys).

THE YOUNG MUSICIANS

SIDE ONE

1. **Two White Nickels/Three Thin Dimes**-*The Arm and Hammer String Band*
2. **Sal, Won't You Marry Me?**-*Judy Hyman, Jeff Claus, John Hoffmann*
3. **Tall Timber**-*Benny Jarrell and The Flint Hill Playboys*
4. **Crazy Creek**-*The Backwoods Band*
5. **Link Of Chain**-*Lisa Ornstein, Andy Cahan*
6. **St. Anne's Reel/Growling Old Man, Growling Old Woman**-*The Correct Tone String Band*
7. **Waynesburgh**-*Ben Steel and His Bare Hands*
8. **Natural Bridge Blues**-*The New Rubatonic Entertainers*

SIDE TWO

1. **Visits** -*Tommy Jarrell, Mac Snow, Scotty East, Bobby Patterson, Al Tharp, Scott Ainslie, Ray Alden and Patsy East.*
2. **Bonaparte's Retreat**-*Neil Rossi and Jay Ungar*
3. **Grey Eagle**-*Bruce Molsky and Dave Winston*
4. **Cotton Eyed Joe**-*The Zenith String Band*
5. **Katy Hill**-*The Puryear Brothers Band*
6. **Fall On My Knees**-*Ace Weems and His Fat Meat Boys*
7. **Jenny Johnson**-*Pete Peterson, Ray Alden, Dave Howard.*

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Spotlight on Guitar

with KEN DAVIDSON

Border
COUNTRY & WESTERN
RCW 1010

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WALTZ BY CARCASSI • THE SWISS YODELLER • BLUE SKIES • KEVIN'S SCHOTTISCHE • SUN SHADOWS



PHOTO COURTESY JOHN HOLMES, HALIFAX





with KEN DAVIDSON

If you play Spanish guitar, steel guitar or classic guitar or are among the thousands who are turning to this fascinating instrument for new listening enjoyment, then this album is for you. Here you will hear the three guitars of Ken Davidson in a variety of moods, tempos and settings to please everyone, whether you like country, pop, Hawaiian or semi-classical music.

About the artist: Ken Davidson was born in Halifax, N.S. and has travelled extensively in Canada and the United States. From the time he joined J. B. Ham's Sons of the South From North Carolina, in 1948, until 1958, where he toured North America with the Wilf Carter Show, Ken has played privately and on a major Radio Network with his Ken Davidson Trio programs.

For the past 6 years, he has been the featured guitarist for many radio and television shows. His reputation has spread far and wide, and he is now known as one of the foremost guitarists in the world.

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RCW-1002 THE BALAD OF RODGER YOUNG starring HANK LA RIVIERE and THE COUNTRY KINGS
The Ranger Speaks — Little Johnnie's Last Ride — Maple Sugar Sweethearts — Hank's Travelling Blues — How My Yodeling Days Began — Your Turn To Cry — Goodbye Mary Dear — Big Chief Buffalo Nickel — The Train's Late Tonight — The Gangster's Warning — Singing Wheels

RCW-1003 TERRY PARKER — YODELING SWEETHEART
If I Could Only Learn To Yodel — Roses and Rings — He Taught Me To Yodel — It's A Wicked World — Cowboy Sweetheart — If You Should Go To Switzerland — I'll Be Lonesome When You're Gone — Swiss Lover's Lullaby — A Bit Of Heather — Yodeling Bird

RCW-1004 THE HAVEN OF REST, HYMNS with CHES COOPER and the CORIDORS
Will Your Anchor Hold — One Step More — I'll Be Listening For My Name — How Beautiful Heaven Must Be — Life's Railway To Heaven — The Model Church That Beautiful Home — When I Take My Vacation In Heaven — Just A Little Talk With Jesus

RCW-1005 LET'S SING BLUE GRASS SONGS with ANGUS WALKER & THE BIRCH MOUNTAIN BOYS
The Girl I Left In Sunny Tennessee — The Wild Colonial Boy — If Teardrops Were Pennies — Go Boy Go — Each Season Changes You — When The Bees Are In The Hive — I've Wondered Where We'd Meet Again — Why Not Confess — Give My Love To Nell — I Cried Again

RCW-1006 GEORGE BECK'S JAMBOREE featuring GEORGE BECK & HIS JAMBOREE BOYS
Foolish Questions — Puttin' On The Style — Millie's Mine — My Golden Haired Love — Used Car Blues #1 — Used Car Blues #2 — Tomorrow I'll Be Leavin' — There's No More Tears On My Pillow — Little Lisa Jane — The Crawdad Song — Joe's Woes #1 — Joe's Woes #2

RCW-1007 THE WESTERNERS PLAY SONGS, POLKAS and WALTZES OF THE OLD WEST
Sunshine Polka — Rose Of Old Pawnee — Snow White Waltz — Why Do You Cry Little Darlin' — Danny's Breakdown — Debbie's Polka — My Lonesome Doll — Westerner's Waltz — Change Your Way Of Living — Flop Eared Mule — Rambler's Polka — Around The Clock Waltz

RCW-1008 THE CHURCH IN THE WILDWOOD with THE PHILLIPS BROTHERS AND LORRAINE
A Sinner Saved By Grace — If You Love Your Mother (Meet Her In The Sky) — Life's Railway To Heaven — Hold Fast To The Right — The Family Bible (Brings Memories Of Home) — This Little Light Of Mine — Where Will You Stand — Ashamed To Own Blessed Savior — Shake Hands With Mother Again — That Great Eternal Singing

RCW-1009 PICKIN' STRINGS COUNTRY STYLE with THE HACHEY BROTHERS and MARY LOU
Panhandle Rag — Rippling Water Jig — Sugarfoot Rag — Guitar Breakdown Boogie — Apple Rag — Corina — A Gay Ranchero — San Antonio Rose — Spanish Two-step — South — Country Gentleman — Old Joe Clark

RCW-1010 SPOTLIGHT ON GUITAR with KEN DAVIDSON
The Wildwood Flower — Rideau River Waltz — Oriental Melody — Waltz By Carcassi — Kevin's Schottische — September Song — Sun Shadows — The Swiss Yodeler — Border Serenade — Blue Skies

RCW-1011 TRAGIC ROMANCE with RUSS WHEELER and THE ECHO MOUNTAIN BOYS
Tragic Romance — The Galveston Rose — Knoxville Girl — My Old Brown Coat And Me — Put My Little Shoes Away — Life Has Lost Its Color — Can I Sleep In Your Barn Tonight Mister — Little Rosewood Casket — Mary Of The Wildwood — Wild Rose

RCW-1012 DOWNEAST MUSIC with FREDDIE MacKENNA, GEORGE BECK and THE MARITIME PLAYBOYS
Are You Washed in the Blood of the Lamb — The Telephone Is Ringing — You Laughed — Moonlight Time — I'm Afraid to Go to Sleep — Millie's Mine — Don't Wait for Me Susie — I Wish I Could Forget You — Great Eternal City — Maritime Capers

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ANYTIME
TURN BACK THE HANDS OF TIME
I'M YOURS
WISH YOU WERE HERE
LADY OF SPAIN
HOW DO YOU SPEAK TO AN ANGEL
I'M WALKING BEHIND YOU
OH! MY PAPA
I NEED YOU NOW
FANNY
HEART
TELL ME WHY
WITHOUT YOU
DUNGAREE DOLL
ANEMA CORE
EVERYBODY'S GOT A HOME BUT ME
ON THE STREET WHERE YOU LIVE
CINDY, OH CINDY

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ST-11330

THE PSYCHOMODO

Steve Harley



and

Cockney Rebel

Side One

SWEET DREAMS

PSYCHOMODO

MR. SOFT

SINGULAR HAND

RIZ

Side Two

CAVALIERS

RIO NOTRE CORNER

SURGE III

TUMBLING DOWN





ST-11330

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FOLKWAYS RECORDS FTS 31097

The RED ALLEN Tradition

Harley Allen / Kathy Chiavola / Vassar Clements / Josh Graves / Mike Lilly / Ron Messing / Larry Nager / Marty Stuart



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FTS 31097

The RED ALLEN Tradition

Harley Allen / Kathy Chiavola / Vassar Clements / Josh Graves / Mike Lilly / Ron Messing / Larry Nager / Marty Stuart

SIDE I.

LAST TRAIN TO CLARKSVILLE
T. Boyce/B. Hart-Don Law Prod.

VICTIM TO THE TOMB
J. Duffey

IT'S NEVER TOO LATE
C. Stanley

WORRY MY LIFE AWAY
P. Roberts-Wynwood Music/BMI

WAIT A LITTLE LONGER, PLEASE JESUS
H. Hauser/C. Smith

SIDE II

LONESOME WITHOUT YOU
C. Stanley-Fred Rose Music/BMI

HIPPY DIPPY DAN
Arr. R. Allen

DREAMING JUST THE SAME
W. Bailes

DOWN THE ROAD
Flat & Scruggs-Fairway Music/BMI

NASHVILLE SKYLINE RAG
B. Dylan/ASCAP

HARLEY ALLEN—*tenor vocals, rhythm guitar*
KATHY CHIAVOLA—*high baritone vocals*
VASSAR CLEMENTS—*fiddle*
JOSH GRAVES—*dobro*
MIKE LILLY—*baritone vocals, banjo*
RON MESSING—*dobro on Nashville Skyline Rag*
LARRY NAGER—*bass fiddle*
MARTY STUART—*mandolin*

DESCRIPTIVE NOTES ARE INSIDE POCKET

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43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

With a career that spans more than 30 years, Red Allen is, without a doubt, one of bluegrass music's all-time greats. His distinctive voice and authoritative rhythm guitar have made him a world-wide favorite with lovers of traditional bluegrass. This is as it should be—no one sings the old-time hard driving grass like Red does.

His masterful handling of classic material often overshadows the fact that for most of his career Red Allen has been one of bluegrass music's greatest innovators. In the 50s, the vocal trio of Red Allen and the Osborne Brothers revolutionized bluegrass singing with their use of high lead and steel guitar style harmonies. In the 60s, Red Allen and the Kentuckians was the first mainstream bluegrass band to feature the melodic banjo of Bill Keith, the first chromatic player. Red also featured the wild, jazzy playing of mandolinists Frank Wakefield and David Grisman, and fiddlers Scotty Stoneman and Richard Greene. All four brought radically new sounds to their instruments.

The cement that held all this together was Red Allen. His powerful, soulful singing and strong rhythm guitar kept his musicians' wildest experiments firmly in the bluegrass style. Even so he was met with some resistance from traditional bluegrass critics. Red didn't mind—he knew what he liked and he did as he pleased. Today, of course, these same innovations are part and parcel of "progressive" bluegrass.

Red is still bringing new sounds into his music. A woman singing high baritone and the recording of non-traditional material like "Last Train to Clarksville" will no doubt displease some of the more conservative bluegrass critics.

Red doesn't mind—he still knows what he likes, and he still does as he pleases.

Notes by Larry Nager

Produced by: RED ALLEN
Recorded at: VASSAR'S STUDIO
Nashville, Tennessee
Engineer: FRANK EVANS
Mix: FRANK EVANS/HARLEY ALLEN

JOHANNES BRAHMS - Waltzes Opus 39

ROBERT SCHUMANN - Fantasiestücke Opus 12

golden age
stereo 1011



PIANIST

JEAN CARRINGTON COOK

JEAN CARRINGTON COOK, PIANIST

SIDE I

JOHANNES BRAHMS Waltzes opus 39

SIDE II

ROBERT SCHUMANN Fantasiestücke opus 12

Des Abends *(In the Evening)*
Aufschwung *(Soaring)*
Warum *(Why)*
Grillen *(Whims)*
In der Nacht *(In the Night)*
Fabel *(Fable)*
Traumes Wirren *(Dream Visions)*
Ende vom Lied *(End of Song)*



JEAN CARRINGTON COOK born in Richmond, began piano lessons at the age of five. Her early work was under Virginia Haslett Wylie, Ellen Guigon and Florence Richardson Robertson. She attended St. Catherine's School in Richmond, Converse College (South Carolina) and was graduated with a Bachelor of Music degree from Syracuse University.

She further specialized in her field with such masters as John Powell, Ernst Bacon, Heinrich Gebhard and Alexander Lipsky.

Miss Cook has given many recitals in major cities on the East Coast of US. As soloist, she has appeared with the Syracuse Civic and Fairfax Symphony Orchestras. Affiliated with Sigma Alpha Iota International Music Fraternity, she is a performing member of the Friday Morning Music Club of Washington.

She recently gave a series of recitals in Japan, Bangkok, Thailand and Edinburgh(Scotland).

On another Longplaying album(GOLDEN AGE STEREO 1003), Miss Cook plays unusual works by John Powell, Liszt, Scriabine and Chopin.

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"KEPLINGER BLUEGRASS"

The Keplinger Family



"KEPLINGER BLUEGRASS"

The Keplinger Family

Side One

1. KICKING MULE *(Trad.)*	1:48
2. JUST BECAUSE *(Trad.)*	2:19
3. BLACK DIAMOND *(Don Stover)*	1:26
4. MAMA LIKES TO HEAR THAT BLUEGRASS MUSIC	2:03
5. EARL'S BREAKDOWN *(Earl Scruggs) BMI*	1:35

Side Two

1. FOX ON THE RUN *(Tony Haggard) Mann Music*	2:37
2. ORANGE BLOSSOM SPECIAL *(Ervin Rouse) Leeds Music, BMI*	2:28
3. FREE BORN MAN *(Kallison/M. Lindsay) Boom Music BMI*	2:29
4. FOGGY MOUNTAIN BREAKDOWN *(L. Flatt/E. Scruggs) Peer International, BMI*	2:15
5. TENNESSEE (I Hear You Calling Me) *(Nerkirk/Williams) BMI*	2:33
6. JOHN HARDY *(Trad.)*	1:42

MUSICIAN CREDITS:

Banjo	**William Keplinger**
Guitar	**Connie Keplinger**
Mandolin	**Edward Keplinger**
Guitar	**Billy Keplinger**

Contact: Keplinger Bluegrass
P.O. Box 339
Moorefield, West Virginia 26836
Phone (304) 434-2218

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John Major / Engineer

STEREO
LRLP 4072

MARK FOUR
RECORDS
LP 1121

"Hits Forever"



THE BLUE RIDGE

STEREO

Stereo

MARK FOUR
RECORDS
LP 1121

"Hits Forever"

THE BLUE RIDGE

In 1946 a vocal group known as The Blue Ridge Quartet was organized in Dallas, Texas. Little did they know that they would become the trend setters of Quartet music, or that they would record more hit songs and break more sales records than any group of it's type.

They were the first group to record and have such hit songs as Peace In The Valley with the late, great Red Foley. Songs such as This Old House, Wings Of A Dove, It Is No Secret, and How Great Thou Art.

Not just in the past, but more recent songs are The Green Green Grass of Home, That Day Is Almost Here, After Calvary, and in 1971 their song, I Know, was the number one song in country gospel music all twelve months of that year.

With all of their awards, from being acclaimed the number one vocal group in America today and their record sales in the millions, they still continue to sing songs that lift the spirits of man and help him to look on the brighter side of life.

If they progress in the future as they have in the past, The Blue Ridge and their band, The Mark Four, will continue to have "Hits Forever."

SIDE ONE

1. THAT DAY IS ALMOST HERE / Tripp - 1:59
2. THE LIGHTHOUSE / Hinson - 2:28
3. THIS OLE' HOUSE / Hamblen - 2:01
4. IT'S WORTH IT ALL / Tripp - 2:16
5. THE EASTERN GATE / Martin - 3:17

SIDE TWO

1. BATTLE HYMN OF THE REPUBLIC / Steffe & Howe - 2:19
2. I'VE GOT A SONG / Tripp - 1:47
3. HE PAID THE DEBT FOR ME / Powell & Little - 1:39
4. THE OLD RUGGED CROSS / Bennard - 2:32
5. HE TOUCHED ME / Gaither - 2:25

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Les Sinners

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CHL511



Side 1

Live my life today (2.37)
A. JODOIN - J. BERTHIAUME

Rat City (2.12)
A. JODOIN

Happy (2.28)
D. VALOIS - J. BERTHIAUME

Please don't go (2.30)
A. JODOIN - J. BERTHIAUME

You're fine you're fine (2.08)
A. JODOIN - D. VALOIS - J. BERTHIAUME
all selections translated by C. McDermott

Side 2

Sad boy lamb (3.12)
A. JODOIN - D. VALOIS - J. BERTHIAUME

Stripper (2.58)
A. JODOIN - J. BERTHIAUME

Lies (2.39)
A. JODOIN - J. BERTHIAUME

Spring bed boogie (2.36)
R. TATE - A. FINALDI

You're my woman (2.36)
A. JODOIN - J. BERTHIAUME

ENGINEERS
H. LEISKER - G. DESBIENS

EXECUTIVE PRODUCERS
A. JODOIN - R. TATE

ART DIRECTION
D. VALOIS

PRODUCED BY
LOUIS PARIZEAU

COVER AND BACK DESIGN
MOONSHINE GRAPHICS and A.J.G. COSSETTE

ARRANGEMENTS
LES SINNERS

REMIX ROBERT MORTEN AND DAVID STOCK

FEATURING
ALAIN JODOIN - RICHARD TATE - DANIEL VALOIS
ARTHUR COSSETTE - LOUIS PARIZEAU - ROGER GRAVEL
WALLY ROSSI - RONNY DANN - SERGE LOCAS

AND ALSO
ANGELO FINALDI - BILLY WORKMAN - GEORGES THURSTON
NADIA - MARIE LOU GAUTHIER
DENIS VIOLETTI - SERGE BLOUIN

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JUDITH KAY

TASTY
100-1

EVERYBODY'S TALKIN'



Side One

EVERYBODY'S TALKIN'
(Fred Neil) 3:55
Third Story Music/BMI

UM ABRACO NO BONFA
(Joao Gilberto) 4:35
Perf. Rts. Free

IF I WERE A BELL
(Frank Loesser) 3:39
Frank Music Corp./ASCAP

CRAZY YOU
(Judith Kay) 3:45
I Dig Music/BMI

A SHINE ON YOUR SHOES
(Howard Dietz & Arthur Schwartz) 3:10
Warner Bros. Music/ASCAP

TAKE THE "A" TRAIN
(Billy Strayhorn) 2:50
Tempo Music/ASCAP

Side Two

DAY TRIPPER
(John Lennon & Paul McCartney) 3:25
Blackwood Music/BMI

SAN FRANCISCO BAY BLUES
(Jesse Fuller) 3:15
Tro-Hollis Music, Inc./BMI

ONCE I LOVED
(Tom Jobim & Vinicius de Moraes) 3:20
Ipanema Music Corp./ASCAP

CASA FORTE
(Edu Lobo) 4:00
Rodra Music/BMI

Medley:
SUMMERTIME
(George Gershwin & Dubose Heyward) 6:35
Chappell & Co. Inc./ASCAP
MOTHERLESS CHILD
(Traditional)

EU VIM DA BAHIA
(Gilberto Gil) 3:50
Red Network Music/BMI

JUDITH KAY, guitar and vocals
CHAPLIN, percussion (and back-up vocal on "Bahia")

All arrangements by Judith Kay

Recorded at Sono Viso Studio, Rio de Janeiro on
August 20 and 21, 1986
Engineers: Toninho Barbosa and Antonio Vicente
Produced by David A. McClintock
Photography and Cover Design by David A. McClintock

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TASTY
100-1

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Chaplin

Ever since the 60's when I first heard the gorgeous songs of Antonio Carlos Jobim (whom I call "the Cole Porter of Brazil") I've been entranced by that country and its music.

I spent a lot of time learning the great American jazz standards, while at the same time seeking out Tom Jobim's music - as much of it as I could get my hands on. I have to say that his haunting melodies and lush chord changes continue to give me tremendous pleasure, and I find that I return to them again and again.

Later I discovered Joao Gilberto, Edu Lobo, Luiz Bonfa, Gilberto Gil, Elis Regina, Caetano Veloso, Joao Donato and other multi-talented Brazilian writers, guitarists and singers unfortunately little known in America. Caught up by the sensual sound of the Portuguese words meshed with the music, and wanting to know exactly what the lyrics were saying, I began to study the language.

I'm afraid I became happily hooked - on Brazil, its language and its music, and it shows in my repertoire, a sampling of which is here on these sides.

Oh, and here goes...would you believe *another* record dedication? Yes, this album is lovingly dedicated to David, without whose help it would have been - not impossible, but darn difficult. And a lot less fun.

Judith Kay



Our first night in Rio - right off the plane - was spent in the People Jazz Bar, a classy place, as most clubs in Rio are which offer our kind of music.

The great Brazilian pianist/composer Joao Donato was performing, and he was superb. His drummer and percussionist were perfection. Their sense of time extraordinary and their rhythms exceptionally creative. Tight and clean were the words for them.

We wallowed in this sound ecstasy for several hours until Judith found the courage to try her Portuguese on the musicians during a break. The drummer had disappeared and, alas, in the hectic days that followed we never did find out who he was. Judith learned, however, that the percussionist's name was Chaplin (pronounced Sha-PLEEN).

When cards were exchanged, he very carefully pronounced *her* name "Jzu-jee-chee Kye", the phonetic pronunciation Brazilians give Judith Kay's name when it is written. She introduced herself that way from then on.

Somehow, staying up all night in Rio de Janeiro isn't as ruinous as in the States. We met and heard wonderful musicians, ate and drank prodigiously, consumed gallons of "cafezinhos" (Brazil's superb, aromatic espresso coffee served in tiny, white, china cups on every street corner) and felt quite wonderful. Then we suddenly realized that only four days remained for us in this most beautiful of cities.

During one of our late night club crawls Alex Malheiros, the bassist who gives Brazil's jazz-fusion group Azymuth its solid, driving foundation, mentioned a studio where they preferred to record, a place called Sono Viso.

The name stuck with us as did our meeting with Chaplin. It was obvious that Judith should record before we left Brazil.

After dozens of hilarious phone calls where both sides only partially understood the other, we set up the recording session. Unbelievably, the studio had time available and Chaplin could and would be there.

Studio time was limited and our departure date was coming up fast. I convinced Judith to make no more than two cuts of any tune. This in not her usual style. She likes to work things out with great thoroughness and know exactly what she is going to do before she does it. So, in about 5 hours she laid down 15 tunes, playing and singing while Chaplin established the basic rhythm pattern. Another five hours studio time was spent overlaying Chaplin's additional percussion tracks, making a grand total of just ten hours music-making time. Phenomenally fast for any recording session.

The studio itself was remarkable to me. It was small but well thought-out. I was particularly struck by the equipment. There was a Studer board which fed a one-inch 8-track Studer recorder. All the microphones were either Neumann or Sennheiser.

When we started the session they sat Judith in the studio and our incredibly young engineer Antonio Vicente asked her to play and vocalize a bit. After about 30 seconds he said "OK!" and Judith asked, "What do you mean, OK?" He said, "Let's record!". Neither of us could believe it. Our experience in other studios had been that it takes forever to set up microphones, check levels, worry infinitely about tone quality and argue a lot about the results.

All of these songs were recorded without noise reduction of any kind. Artificial reverb was added, however, during master-mixing by way of a space-age looking free-standing German unit which I understand set the studio back some 25 thousand American dollars.

Chaplin arrived with bags and bags of percussion gadgets, many handmade. He also brought bongos, congas, various tambourines and other exotic pieces of equipment we'd never seen before.

His careful choice of instruments was a joy. We were about to do "A Shine on Your Shoes", so we explained to Chaplin that this was a number identified with Fred Astaire. Smiling, he started to rummage through the trash baskets in the control room, and turned up two Coke bottle tops. That's the "tap dancing" you'll hear on that cut.

Our next to last evening in Brazil, and the third at Sono Viso, was spent mixing, and finally we emerged totally exhausted. Around 2 AM Saturday morning we hailed a taxi and took yet one more life-threatening cab ride back to our hotel, not knowing what we had wrought.

There was no time to think about it. That same night, our last in Rio, Chaplin and his friend Ines gave us a going away party and invited about 25 of their friends, many of them musicians, to help see us off.

We, American fools that we are, arrived at the appointed hour of 9 PM. Well, in Rio it doesn't work that way. We were the only ones there! About 11 PM some people began to straggle in. The later it got, the more people came.

At about 2 AM the party was going pretty strong, everyone taking turns on Judith's guitar. (We can't for the life of us figure out why no one else brought one. Everyone in Brazil plays the guitar). The singing and playing got pretty intense. Various percussion instruments were beat senseless and the din rose frighteningly - to me, at least.

All Brazilians must be used to this process, however, because we heard not a peep from any of the other apartment dwellers.

Sometime after 3 AM we reluctantly wrenched ourselves away just in time to pack and catch our flight back to New York. The goodbyes were a bit tearful, with lots of kissing on *both* cheeks, a lovely Brazilian custom.

As we left the party and got on the elevator we were hugged and told, "Don't worry, you can sleep on the plane".

David A. McClintock

Stereo
CS 9738
COLUMBIA

People/The Tymes

The Look Of Love
Alfie/For Once In My Life
The Love That You're Looking For
For Love Of Ivy
City
Wichita Lineman
People
The Way Of The Crowd
Those Were The Days
God Bless The Child
Make Someone Happy



Produced by Jimmy "Wiz" Wisner
Production Assistant: Billy Jackson
Arranged and Conducted by Richard Rome
Sound Supervised by Warren Vincent

Stereo CS 9778

Columbia

THE TYMES
PEOPLE

Side 1

THE LOOK OF LOVE
(From "Casino Royale")
ALFIE/FOR ONCE IN MY LIFE
THE LOVE THAT YOU'RE LOOKING FOR
(Ain't Gonna Find It Here)
FOR LOVE OF IVY
(From "For Love of Ivy")
CITY
WICHITA LINEMAN

Side 2

PEOPLE
(From "Funny Girl")
THE WAY OF THE CROWD (BMI)
THOSE WERE THE DAYS
GOD BLESS THE CHILD (BMI)
MAKE SOMEONE HAPPY
(From "Do Re Mi")

The selections are ASCAP except where noted.

Engineering: Roy Halee, Fred Catero, Don Puluse, Stan Weiss

Yes, the time for The Tymes is ri-i-i-i-i-ght now! Right here in this neat package you've got a beautiful volcano of unusual sounds. The Tymes happen to be a very out-of-sight group that dares to take songs that somebody *else* owns without question—and, yes, they turn it on so that it's *theirs* all of a sudden.

All right, gang, shall we take just one example for study? Like *People?* Well, if anyone *ever owned* a song, it would be this one owned by Miss Barbra Streisand. But The Tymes rush in where angels fear to tread and suddenly *People* is in their own bag. This is not to question Barbra's authority—it just shows how these kats can get into *any* song. It's their own special sound that makes all their recordings happen like it's a brand-new ball game.

The Tymes' sound is a unique product made up of many parts. To go back to the beginning, they won a talent contest on a Philadelphia (yes, they're Philly kats) radio station (in the grand old American tradition) and were brought to the attention of Billy Jackson, who became their manager and all-'round something-else catalyst. (He is the production assistant on this album.) Then, in the same grand old American tradition, their first single was a number-one hit. You probably remember it—it was "So Much in Love."

Right now they've got this album which is so hot it's very kool, and the five of them (all *original* members, which is very groovy) are planning a trip to Vietnam under the sponsorship of the U.S. Government as well as a European tour to England, Spain, Germany and France. Like we believe in sharing our musical wealth with the rest of the world.

The five are George Williams, the tenor lead singer; George Hilliard, the second tenor, who is the deadpan yet hilarious live wire of their live performances; Don Banks, "the quiet one," who sings bass; Norman Burnett, baritone, "the dressy one," and Al "Caesar" Berry, who is known as "the girl-watcher." Richard Rome backs them with his marvelously contemporary arrangements.

These five make it for just about everyone. They consider themselves in the tradition of the Ink Spots, the Platters and the Mills Brothers. In addition, they often dig into the bags of The Temptations and The Four Tops with the magnetic drive and excitement you would expect—and the college kids dig them the most. It's all here and great. Have a taste right now!

(Cover illustration: *(l. to r.)* George Hilliard, George Williams, Al Berry, Norman Burnett, Donald Banks.)

COLUMBIA STEREO RECORDS CAN BE PLAYED ON TODAY'S MONO RECORD PLAYERS WITH EXCELLENT RESULTS. THEY WILL LAST AS LONG AS MONO RECORDS PLAYED ON THE SAME EQUIPMENT, YET WILL REVEAL FULL STEREO SOUND WHEN PLAYED ON STEREO RECORD PLAYERS.

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JAZZ FROM THE HILLS

COUNTRY ALL STARS

JETHRO BURNS

CHET ATKINS

HOMER HAYNES

JERRY BYRD

DALE POTTER

CHARLES GREAN

& ERNEST NEWTON, JOHN FRIGO,
FRANK RULLE & MARTY RUBENSTEIN

During his years as RCA Victor artist, producer and executive, Chet Atkins assembled several instrumental recording groups built around fellow studio musicians. There were the Rhythm Rockers, who released two singles in 1957. Later groups of studio players were assembled for specific albums like Superpickers (1973), the Atkins String Company (1975) and the First Nashville Guitar Quintet (1979).

It started in 1952 with the Country All Stars. The group was built around a nucleus of Chet, Homer Haynes & Jethro Burns (who backed Chet on many of his early RCA recordings), bassist Charlie Grean and steel guitarist extraordinaire Jerry Byrd, then enjoying his greatest popularity in the years before pedel steel became fashionable.

Indeed, the All Stars' recordings are but a blip in Chet's memory today, understandable given countless sessions he's done since his first sessions in the 40's. RCA session files, however, reveal All Stars personnel varied from session to session. Local studio musicians were used on All Stars recordings done at RCA's New York and Chicago studios. Nashville studio fiddler Dale Potter was only on two sessions.

The origins of the group actually went back well over a decade. In the late 30's Homer and Jethro were part of a Knoxville pop/jazz stringband known as the Stringdusters along with bassist Aychie Burns (Jethro's brother) and lead guitarist Charlie Hagaman. They performed over WNOX Radio, which is where Chet met them when he worked there as a staff musician during World War II before moving to other radio jobs. All Stringdusters, Homer & Jethro included, served in the military and reunited in Knoxville after the war.

In 1948 Chet had only recently signed an RCA Victor recording contract, and had returned from Colorado to WNOX as a staff musician. In addition to working at the station he started working stage shows with Homer & Jethro. Chet recalled in his autobiography, *Country Gentleman*, that they were billed as Chet Atkins and his Colorado Mountain Boys featuring Homer & Jethro. But the sound was that of the Stringdusters.

"When (the members) got back," he remembers, *"Charlie Hagaman never rejoined. So I kind of replaced him and we would play some of the arrangements that the Stringdusters had done."*

Homer & Jethro had also backed Chet on many of his best-known early RCA sides like *Galloping On The Guitar, Main Street Breakdown* and *Barber Shop Rag*, which hinted at the sound of the Stringdusters and the All Stars. Chet left Knoxville to work as guitarist with the Carter Sisters, but came with them to Nashville in the early 50's, where he began his studio career. Having left King Records for RCA, the Chicago-based Homer & Jethro were also doing well themselves by that time. In 1949 they and June Carter had a huge hit with their parody of the Margaret Whiting-Johnny Mercer pop hit *Baby It's Cold Outside*.

According to Homer & Jethro authority Dave Samuelson's January 5, 1989 interview with Jethro, the last interview before his death from cancer on February 4, 1989 a few All Stars sessions simply took place at the end of sessions the group was doing with other RCA artists.

"Steve (Sholes) got Homer & Jethro and Chet in at the same time so we could back each other up. Somebody came up (with the idea) let's do some instrumentals, with the guys here. There wasn't any big thought behind them." They were, he said, *"done primarily to fill studio time."*

Picking material for the All Stars, says Chet, was easy. *"Homer & Jethro were such great musicians and they know every standard ever written,"* he explains. Chet remembers the major contrasts in the group played Jethro's breathtaking improvisations, clearly inspired by Django Reinhardt, against Chet's and Byrd's more melodic approach.

"I guess the slow ones would probably be me and Jerry Byrd because we didn't improvise that much. I'm more of a melody man and so is Jerry. But Homer & Jethro, (improvisation) was very easy for them. I never was really great of that. I didn't enjoy it as much as they did because I didn't improvise to the same extent. We'd work out the tunes, the intro and the endings, and stuff."

Their first recordings took place on May 18, 1952 in Nashville. Four numbers were completed, including an excellent version of *Stomping At The Savoy*, the 30's swing standard first recorded in 1934 by bandleader Chick Webb, followed by the better known 1936 Benny Goodman versions.

Though Jethro kicks it off, Byrd is no slouch. Alone with his masterful sense of touch, he used his volume control at one point to get a "wah-wah" sound. Chet's playing, done on the electrified D'Angelico archtop guitar he used before he began playing Gretsch guitars, draws on the trademarks of his early sound before Jethro gives it back. The others riff behind Jethro at one point, an old big band trick they'd use again.

Tennessee Rag was Chet's adaptation of the traditional public domain fiddle tune *East Tennessee Blues*. The old pop standard *Do Something*, written by composer Sam Stept with lyrics by Bud Green, was sung ably by Homer. The novelty *My Little Girl* had been recorded by various country and western swing groups and sung in a loose, barroom unison by everyone.

Their next session took place on October 15, 1952 at Brown Brothers Studio in Nashville where the group, bolstered by the dynamic fiddle of Dale Potter, recorded four more songs. *It Goes Like This*, written by Irving Caesar (composer of *Just A Gigolo*) and Cliff Friend (writer of *Lovesick Blues*) is a corny Tin Pan Alley number sung, according to Dave Samuelson, by Jethro (one of his infrequent solo vocals) in a call and response fashion with Chet. Potter and Byrd both contribute brief solos. As on *My Little Girl*, the vocal chorus is strictly tongue in cheek.

Midnight Train, written by Chet and Jethro is a blues clearly designed to feature everyone. Note Chet's bass-string rhythm (among the few times he and not Homer played on rhythm guitar) behind Jethro. Byrd also plays his famous "wah-wah" riff, accomplished by picking the strings and quickly turning up his volume control so the sound seems to swell. Potter plays a high-string blues improvisation. Byrd's solo simply riffs over the rhythm, at one point quoting the melody of the R & B hit *The Hucklebuck*, a song that itself was stolen from Charlie Parker's bop classic *Now's The Time*.

What's The Reason (I'm Not Pleasing You), another Tin Pan Alley ditty, and a 1935 hit for its co-writer, pop vocalist Pinky Tomlin, is more melodic. Potter plays a soaring introductory statement of the melody; this time Homer plays the vocal straight and everyone gets a chance to shine. Atkins plays a tough solo, followed by Byrd and then by Jethro.

The 1937 Tommy Dorsey hit, Irving Berlin's *Marie*, has a more complex arrangement. The song was part of the old Stringdusters' repertoire and was clearly inspired by the Dorsey recording. Jethro and Chet play a driving riff behind Byrd's outstanding, melodic solo that was copied from the Dorsey record. Homer's guitar maintains the tempo, as big band guitarists of the 30's often did.

According to Dale Potter, the October 16 session was split with Dallas country singer and RCA artist Bobby Williamson: two recordings at Brown Brothers produced by Steve Sholes. It wasn't intended to become a Country All Stars session, but it did, and it accounted for some of Dale Potter's finest moments on record.

Potter, only recently home from the Korean War when he returned to sessionwork, had created his instrumental *Fiddle Patch* from the melody of Spade Cooley's 1945 instrumental *Oklahoma Stomp* which featured Joaquin Murphey on steel guitar. Chet had heard him play the song and one night at the Grand Ole Opry told him backstage he'd try to get it recorded. At the session, which commenced at 7pm, he recalls, *"I had a headache and Chet's wife Leona was giving me aspirin."*

After Williamson was finished recording, the musicians were packing up when Potter saw Atkins walk over to Sholes, tap him on the shoulder and whisper in his ear. After a brief conversation, Chet announced *"everybody take their instruments back out."*

Within a few minutes they were working out the changes for *Fiddle Patch* and cut the song in one take. On the tape just before the take begins someone can be heard suggesting a title of *Potter's Wheel* even though it originally went on the RCA logs as *Untitled No. 2*. Atkins later named it *Fiddle Patch*. It became a popular Potter showcase and set the standard for double-stop work. Even Jethro, whose work usually led the way, has to play catchup to Potter. Homer strums furiously as Potter's improvisations soar in the swinging, no holds barred style of jazz fiddler Stuff Smith.

Potter's second fiddle showcase was originally known as *Cowbilly Boogie* because of its boogie beat. *"I'd heard a fiddler play a boogie while in the Army in Korea,"* he remembers. *"I more or less put it together in my mind in 1951 and 1952."*

The basic theme came from Tommy Dorsey's classic *T.D.'s Boogie Woogie*. The final title, however, was *Fiddle Sticks*. *"Chester named both songs,"* says Potter.

He is driving and witty throughout, borrowing the stop time riff from Bob Wills *Fat Boy Rag* as both Homer and Atkins play catch-up. Even Homer has to play extremely hard rhythm to keep up with Potter. Potter's tone is so raw and his bow attack so heavy it seems miraculous it remained in one piece.

SIDE 1
STOMPING AT THE SAVOY
TENNESSEE RAG
DO SOMETHING
INDIANA MARCH
SWEET GEORGIA BROWN
MIDNIGHT TRAIN
IN A LITTLE SPANISH TOWN
MY LITTLE GIRL

SIDE 2
THE LADY IN RED
MARIE
IT GOES LIKE THIS
WHAT'S THE REASON (I'M NOT PLEASING YOU)
WHEN IT'S DARKNESS ON THE DELTA
THE VACATION TRAIN
FIDDLE PATCH
FIDDLE STICKS

Their next session was done at RCA's New York City studios on March 19, 1953 and again it was a complete All Stars date. The 1935 pop number *The Lady In Red* is a showcase for Homer and Jethro's talents from the Stringdusters days and sounds much like *Tico Tico* on their 1962 *Playing It Straight* LP. Jethro, with zest and percussive, takes it through a sparkling, melodic romp while the others back him.

(When It's) Darkness on the Delta, a 1933 tune was, according to Dave Samuelson, an early favorite of country instrumentalists. He points out that the Farr Brothes, Hugh and Karl, cut a version for Standard Transcriptions in the mid-30s. It undulates from the first note, beginning with an eloquent statement of the melody by Chet, using the vibrato device on his D'Angelico electric guitar, followed by another chorus of melody from Jethro and a reprise of the melody by Byrd, who hands it back to Chet, who now embellishes his melody work with harmonics and string bending before again giving it to Jethro.

In A Little Spanish Town is Jethro's masterpiece. He and Chet state the theme in unison and Jethro takes off on his own. His Django-like improvisations, sparkling and witty, account for most of the tune, followed by a Byrd chord solo and a break in octaves (another Django trademark) from Chet.

Dave Samuelson correctly points out that Atkins took the intro from *Sweet Georgia Brown* from the 1937 version Reinhardt recorded with jazz fiddle genius Eddie South at a sedate tempo. However, given the more driving rhythm, it's likely the version that inspired it was the 1938 remake done wit Stephane Grappelli and the Quintet of the Hot Club of France for Decca.

Chet's intro quotes from both Django recordings. He and Jethro state the melody in harmony, wit-Jethro taking the high part. Byrd, playing harshly, then sliding into his more characteristically mellow sound, hits the melody again. Jethro then takes off on a sweeping solo during which he uses more Django-inspired riffs. Chet's inventive chorus combines single string and double-stop work before he and Jethro take off on a variation of the melody.

Following a session with Hobo Jack Turner in New York on March 20, 1953 they cut one number, *Indiana March*, a 1928 instrumental by the Hawaiian group the Hanapi Trio. This old String Dusters chestnut is a Jethro showcase, though Atkins and Byrd play so hard and with such fire (understandable in the case of Byrd, even then a connisseur of Hawaiian music) you can hear, if you listen carefully, the noise from their picks. No further All Stars tracks were cut in 1954.

A train sound, dubbed from a noisy sound effects disc, kicks off *The Vacation Train*, recorded August 17, 1955 in Chicago at a split session for the Johnson Family and Homer & Jethro. Chet wasn't present. Only Homer, Jethro and a trio of top Chicago musicians including drummer Frank Rulle, Johnny Frigo, a brilliant jazz violinist (he plays bass here) and pianist Marty Rubenstein were present.

The great mystery of this number, one that neither myself nor Dave Samuelson have been able to solve, is the identity of the lead guitarist playing in a Chuck Berry/T-Bone Walker style. No one is listed on the RCA session ledgers, nor is the playing characteristic of Homer or Chet. Frigo himself cannot remember.

Jethro's memories of the All Stars in 1989 were foggy, perhaps because of his illness. But even in previous interviews, he was casual about the All Stars sessions. *"I never did think it was much of a big deal. It could have been. They just didn't put the time and the effort in it. We always just considered it another job, another session."*

Chet's exuberance on these sides, like most of his early solo recordings, differed considerably from the more relaxed playing he's done for the past two decades or so. He explains it thusly:

"I was real ignorant musically in those days, and just played with a lot of fire because I didn't know any better. After you're in the business quite awhile you learn the difference between good and bad ... and you try to sort out the bad and you become a little too critical. I'll play something (today) and I'll wonder what so-and-so would think of that. Back in those days I didn't give a damn."

Jerry Byrd recalls the sessions more fondly. *"Our imagination went beyond country music,"* says Byrd, referring to the unending session work he, Chet and the others did in the early 50s. *"We went in and winged it, we didn't have any arrangements. We had a lot of fun doing those. All we worked up was the intros or the endings and after that you were on your own. We just did it to break the monotony."*

To many fans of country instrumentals, the Country All Stars have been a Holy Grail. One 10" LP, aptly titled *String Dustin*, and issued in 1954 is now a collector's item. Six singles were also released. In 1978 the 10" LP was reissued in Japan with two Atkins solo recordings, *Country Gentleman* and *Rainbow* added to stretch it to a 12" album. However, the complete All Stars material has never been released all in one place until now.

In the end, the Country All Stars were a footnote to the distinguished careers of the musicians who worked on them. However, the musical quality reflects a looser Nashville, when musicians simply letting their hair down could play live, flawless music in the studio with minimal rehearsal. Could most of today's Nashville studio musicians ever make recordings this loose and natural? It's debatable.

Rich Kienzle, Greensburg, Pennsylvania, March, 1989

PRODUCED BY: Steve Sholes
RE-ISSUE PRODUCED BY: Richard Weize
PHOTOS: Chet Atkins, Keith Kolby & Richard Weize Collection
MASTERED BY: Bob Jones
THANKS TO: Jethro Burns, Chet Atkins, Jerry Byrd, Dale Potter and Johnny Frigo
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LICENSED FROM: BMG Ariola Hamburg GmbH
ORIGINAL ISSUES ON RCA VICTOR RECORDS

MAY 18, 1952; [21:00-12:00]; Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin/leader. CHESTER B. «Chet» ATKINS: guitar. HOMER HAYNES: guitar. JERRY BYRD: steel guitar. ERNEST «Ernie» NEWTON: bass.

E2-VB-0273	STOMPING AT THE SAVOY		LPM 3167
E2-VB-0274	TENNESSEE RAG	20-47-4931	
E2-VB-0275	DO SOMETHING	20-47-6255	
E2-VB-0276	MY LITTLE GIRL	20-47-4931	

OCTOBER 15, 1952; Brown Radio Productions [10:00-13:00]; Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin. CHESTER B. «Chet» ATKINS: guitar/leader. HOMER HAYNES: guitar; JERRY BYRD: steel guitar; CHARLES R. GREAN: bass. DALE POTTER: fiddle.

E2-VB-7624	IT GOES LIKE THIS (THAT FUNNY MELODY)	20-47-5056	
E2-VB-7625	MIDNIGHT TRAIN	20-47-5056	LPM 3167
E2-VB-7626	WHAT'S THE REASON (I'M NOT PLEASING YOU)	20-47-5291	
E2-VB-7627	MARIE	20-47-5291	LPM 3167

OCTOBER 16, 1952; Brown Radio Productions [19:00-22:00]; Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin. CHESTER B. «Chet» ATKINS: guitar/leader. HOMER HAYNES: guitar; CHARLES R. GREAN: bass. DALE POTTER: fiddle.

E2-VB-7645	FIDDLE PATCH	20-47-5129	
E2-VB-7646	FIDDLE STICKS	20-47-5129	

NOTE: This was a split session with Homer & Jethro. Originally 7645 was titled: Untitled No. 2 and 7646: Cowbilly Boogie. Also the single release was possibly never issued.

MARCH 19, 1953; RCA Victor Studio, 2, [20:30-23:30]; New York, New York; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin. CHESTER B. «Chet» ATKINS: electric guitar. HOMER HAYNES: guitar/leader; JERRY BYRD: steel guitar; CHARLES R. GREAN: bass.

E3-VB-0877	THE LADY IN RED		LPM 3167
E3-VB-0878	WHEN IT'S DARKNESS ON THE DELTA	20-47-5761	LPM 3167
E3-VB-0879	IN A LITTLE SPANISH TOWN	20-47-5761	LPM 3167
E3-VB-0880	SWEET GEORGIA BROWN	20-47-5590	LPM 3167

MARCH 20, 1953; RCA Victor Studio, 2, [15:00-18:00]; New York, New York; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin. CHESTER B. «Chet» ATKINS: electric guitar. HOMER HAYNES: guitar/leader; JERRY BYRD: steel guitar; CHARLES R. GREAN: bass.

E3-VB-0884	INDIANA MARCH	20-47-5590	LPM 3167

NOTE: Split session with Jack Turner.

AUGUST 17, 1955; RCA Victor Studio, [14:00-17:00]; Chicago, Illinois; A & R Representative: Steve Sholes
KENNETH «Jethro» BURNS: mandolin. HOMER HAYNES: guitar/leader. JOHN FRIGO: bass; FRANK RULLE: drums; MARTY RUBENSTEIN: piano.

F2-WB-0757	THE VACATION TRAIN	20-47-6255	

NOTE: Split session with The Johnson Family & Homer & Jethro.

ALSO AVAILABLE/AUCH ERHÄLTLICH:
HOMER & JETHRO — ASSAULT THE ROCK AND ROLL ERA — BFX 15281
Houn' Dawg Hart Brake Motel Two Tone Shoes Rock Boogie At The Flop Screen Door Hernando's Hideaway Middle Aged Teenager Little Arrows She Loves You I Want To Hold Your Hand No Hair Sam Winchester Cathedral The Ballad Of Davy Crow Cut Yaller Rose Of Texas, You All The Battle Of Kookamonga *(TITLES IN ITALICS ARE PREVIOUSLY UNISSUED) (Original RCA Victor Recordings)*

BFX 15350





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stereo musiceffects



SOUNDEFFECTS

Side 1

OPENS AND ENDS
1. Open w/Cymbal Crash ..... :10
2. Open - Building Chords ..... :13
3. Open Same - Drums Only ..... :13
4. Open Same - Bass and Piano Only ..... :12
5. Drum Roll and Fade ..... :15
6. Big Show Opening ..... :07
7. Easy Ending w/Bass, Piano, Drums ..... :09
8. Same w/Horns ..... :09
9. Up Tempo Ending ..... :09
10. Open - Scary or Weird ..... :18
11. End - Scary or Weird ..... :19

STINGS
12. Bass and Drums ..... :07
13. Up Tempo ..... :05

TEXTURES
14. Ominous ..... :29
15. Cue 14 - Bass and Horns Only ..... :27
16. City Syncopated ..... :25
17. City Syncopated w/Bass and Horns Only ..... :25
18. City Chase ..... :25
19. Action Pattern - Drums Only ..... :27
20. Action Pattern - Drums and Bass ..... :27
21. Movement ..... :25
22. Movement w/Horns ..... :25
23. City Life - Version 1 ..... :37
24. City Life - Version 2 ..... :25
25. City Life - Version 3 ..... :26

SOLO HORNS
26. Wah-Wah Horns ..... :26
27. Wah-Wah Horns (underwater) ..... :26
28. Start of Horse Race ..... :16
29. Horn w/Mute ..... :20
30. Fanfare ..... :10

TEMPOS
31. Samba ..... :21
32. Disco ..... :46
33. Disco - Drums Only ..... :46
34. Waltz ..... :57
35. Syncopation ..... :32
36. Tango ..... :38
37. Tango w/Horns 1:10
38. Hora 1:10
39. Rhumba ..... :56
40. March ..... :49
41. Polka ..... :30

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Isolated sounds are often taken for other sounds when placed in a different context; i.e., bacon frying may sound like a wood fire in the right context. Therefore, when selecting a sound, keep in mind the context in which it will be used.

CREDITS

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Side II

MOODS
1. Cocktail Bar ..... :44
2. Cocktail Bar - Drums and Bass Only ..... :44
3. Swing ..... :29
4. Dread 1:05
5. Bright Activity ..... :26
6. Oriental 1:08
7. Oriental #2 ..... :39
8. Lullaby ..... :25
9. Lullaby - Electric Piano Only ..... :25
10. Silent Movie Pursuit ..... :53
11. Jazz Moods'
    A. Rag 1:13
    B. Boogie ..... :55
    C. Boogie Bass and Drums ..... :55
    D. Swing ..... :31
    E. Bebop ..... :27
    F. Progressive 1:00
12. Military ..... :33

BASS AND DRUMS
13. Walking ..... :55
14. Up Tempo ..... :50
15. Slow 1:09

ELECTRIC PIANO
16. Runs Up The Scale (twice) ..... :13
17. Run Up The Scale (slower) ..... :13

BRIDGES
18. Trumpet and Sax (alto) Blues Riff ..... :20
19. Jazz Bridge #1 ..... :17
20. Cue 19 - w/Drums and Bass Only ..... :16
21. Jazz Bridge #2 ..... :30
22. Cue 21 w/Drums and Bass Only ..... :30
23. Horns - Sultry Trumpet - Mute/Sax ..... :39
24. Cue 23 - Full Group ..... :39

MUSICEFFECTS

USING MUSIC CUES

In general, music is used to enhance, accentuate and direct the flow of action of the plot of an audio, audio-visual or dramatic production. The sequence of events can be more clearly tied together, helping to direct and sustain the action or focus of attention.

"Music Cue" is a self-explanatory term when used in the production of audio-visual materials. The "cue" signals a beginning or change in action and/or scene. This "signalling" prepares the listener for change, thus permitting a smooth transition and story flow, sustaining the action.

"Bridges" are used when the script requires the scene or action to make an abrupt change, for instance, when moving from one piece of action to another or one set to another. The same holds true for film production during fades, dissolves and transition shots.

"Background Music" can be used to heighten the excitement or drama of the spoken or visual action. An opening or ending "background" frames the action, giving it more definite form and cohesiveness.

"Stings" are used to punctuate a specific happening in the case of drama or action sequences. A visual can be enhanced with additional attention being brought to focus by using a "sting".

"Rhythms" are a form of "background" and can be chosen to match the type of action or visual activity taking place, i.e., light industrial, party, traffic scene.

The instruments used on this recording include drums, bass, horns, and electric piano. If it is found necessary to "enlarge" the sound, overdubbing can take place in a studio equipped for that process, adding other percussion and/or melodic instruments. Be creative with music cues, but don't overdo it to the point of distraction from the drama, action or visual intent.

GSLP-4612

GATEWAY RECORDINGS

STEREO



JEFF MEAD
VOLUME ONE

"TASTE & SEE"

TASTE & SEE THE LORD IS GOOD
OUT YOUR HAND IN HIS
TAKE THE LOVE HE OFFERS YOU &
LAY YOU GENTLY DOWN

LAY YOU GENTLY IN HIS ARMS
FEEL HIS HEART NEXT TO YOURS
LAY YOU GENTLY IN HIS LOVE
YES, THE LORD IS GOOD

"FALL TURNS TO WINTER"

IN THE DARKNESS, OF BEGINNING, WHEN THE EARTH WAS COLD, YOU WERE PRESENT, IN MY HEART, LOVE FROM TIME UNTOLD. IN THE MORNING, OF CREATION, WHEN THE SUN DID SMILE, YOU AWAKENED, SOON TO SLUMBER, LOST IN EARTH'S DARK TRIAL. LOST IN LONLINESS & TEARS YOU PAINT YOUR FACE & TRUST YOUR FEARS.

ONE BY ONE YOU HAVE TURNED THE LOCK WHILE I STOOD OUTSIDE THE DOOR, THE DARKNESS LAUGHED AND IT MOCKED MY NAME 'CAUSE YOU CAME TO ME NO MORE. BUT MY LOVE ISN'T LEAVIN' IT ALWAYS STANDS, THO IT MAY LOOK LIKE NOTHIN' AT ALL, YOU HAVE MY LIFE WHICH I GAVE TO YOU & I'LL LIFT YOU EACH TIME THAT YOU FALL

ONE BY ONE YOU HAVE TURNED THE LOCK WHILE I STOOD OUTSIDE THE DOOR, THE DARKNESS LAUGHED & IT MOCKED MY NAME 'CAUSE YOU CAME TO ME NO MORE. AND THE LAUGHTER WAS HOWLIN' IN MY EARS AS I PARTED WITH MY OWN SON, WELL HE HUNG FROM THE EARTH ON THE LIMBS OF A TREE YET HE SAID IT IS FINISHED WHAT I HAVE BEGUN.

AND THE FALL TURNS TO WINTER, THE WINTER SPRING, & THE LEAVES THAT WERE DEAD NOW LIVE, THE LOVE THAT I FEEL IN MY HEART FOR YOU NEVER DIES BUT JUST LOVES TO GIVE.

AND THE DOORS THAT YOU CLOSED ALL ARE OPEN NOW, LIKE THE TOMB OF A DEAD MAN RAISED, AND THE PAIN THAT YOU KNEW HAS BEEN TURNED TO JOY, THE DESPAIR HAS BEEN TURNED TO PRAISE.

{4TH VERSE}

AND THE SONG THAT YOU HEAR IS THE SONG OF LIFE, ALL CREATION HAS LONGED TO SING, NOW THE TREES CLAP THEIR HANDS & THEY DANCE FOR YOU, WHILE THE MOUNTAINS WITH LAUGHTER RING.

{4TH VERSE}

"THE EYES GOD GAVE ME"

IN THE LIGHT OF YOUR EYES, ALL MY DARKNESS JUST FADES, TILL THE MORNING IS ALL I CAN SEE, THO I'M FOOLISH, & OFTEN LET MY FEELINGS RUN AWAY, IT'S NOT THE WAY I EVER MEAN FOR IT TO BE.

YOU'RE A GIFT, & MORE THAN THAT, YOU'RE A DREAM NOW COME TRUE, THERE'S NO WAY TO EXPLAIN HOW I FEEL, YOU'RE A SONG, I COULD NOT WRITE, GOD ALONE HAD THE WORDS. I AM YOURS, BY HIS LOVE WE ARE SEALED

IN YOUR EYES, I SEE THE SUNSHINE, IN YOUR LAUGHTER, I HEAR THE RAIN, IN YOUR HEART, THERE'S LOVE EVERLASTING, AND IN YOUR ARMS, I'M ALWAYS AT HOME. THERE'S NO MORE BEAUTIFUL WOMAN, IN THIS WHOLE WIDE WORLD, THOSE ARE THE EYES GOD GAVE ME

LIKE A PICTURE ON MY WALL, OF A MISTY AFTERNOON, IN A FOREST WHERE QUIETNESS SINGS, THAT'S THE PEACE YOU HAVE BROUGHT TO A HEART THAT WAS COLD, LIKE A BIRD HEALS FROM BROKEN WINGS

{3RD VERSE}

RECORDED & MIXED AT:
AUDIOCORDINGS, LTD.
DON PERKINS - ENGINEER

PHOTO'S BY VERN'S STUDIO
FAYETTEVILLE, N.C

AUDIOCORDINGS, LTD
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BR-1-A33-5

PRODUCED BY
BUTTERFLY RECORDS
INC.
TMK ® REGISTERED

"I WISH I COULD WHISTLE"

I WISH I COULD WHISTLE IN MY HEART,
I WISH I COULD START, LIKE THE ENGINE
ON AN OLD FREIGHT TRAIN, JUST A'ROLLIN'
DOWN THE LINE, EACH REVOLUTION,
KEEPIN' TIME, IF I COULD WHISTLE, I
WISH I COULD WHISTLE, IN MY HEART

I CAN'T TELL YOU, THE REASON I BEEN
FEELIN' SO LOW, BUT THIS FEELIN' WON'T
GO, AND MY WHEELS, THEY DON'T SEEM TO
WANNA TURN, I BEEN POURIN' ON THE
FUEL, BUT JUST LIKE A STUBBORN, A
STUBBORN OLD MULE, I WON'T WHISTLE,
NO I WON'T WHISTLE, IN MY HEART

WELL YOU SAW ME JUST A'DRIFTIN' AND
LIFTIN' MYSELF, THAT LOAD WAS TOO HEAVY
TO BEAR, I WAS CLAWIN' & SCRATCHIN',
FIXIN' & A'PATCHIN', TILL THAT OLD
ENGINE WAS TIRED, OF GETTIN'
NOWHERE

NOW I THANK YOU, I CAN WHISTLE, IN
MY HEART, YOU GAVE ME A START, NOW
MY WHEELS, THEY'RE BEGINNIN' TO ROLL
ALONG, ALL I NEEDED WAS AN
ENGINEER, SOMEONE TO DRY, ALL
THESE LONLEY TEARS, AND GET ME
WHISTLIN', LIKE YOU GOT ME
WHISTLIN', IN MY HEART.

ALL I NEEDED, WAS AN ENGINEER,
SOMEONE TO DRY, ALL THOSE LONLEY
TEARS, AND GET ME WHISTLIN', LIKE
YOU GOT ME WHISTLIN', IN MY HEART

"IT'S NOT AS THOUGH"

IT'S NOT AS THOUGH I'M ALWAYS AWARE
OF YOUR ARMS AROUND ME
BUT AS I WALK WITH YOU
I KNOW YOUR LOVE SURROUNDS ME

THERE'S TIMES I MIGHT HAVE TURNED
AWAY, BUT LORD WHAT WOULD I DO
NO ONE ELSE HAS THE WORDS OF LIFE
TO FILL MY HEART, NO ONE ELSE BUT YOU
NO ONE ELSE BUT YOU

YOU ARE MY TRUE DESIRE
MY REASON TO LIVE
MY LIFE IS IN YOUR HANDS
I'VE NOTHING ELSE TO GIVE

{1ST & 2ND VERSES}

"YOU'D BETTER WAKE UP"

WELL YOU'D BETTER WAKE UP 'CAUSE
IT'S A BEAUTIFUL DAY
BIRDS ARE SINGIN' SUN IS RISIN'
BUTTERFLIES ARE BUTTERFLYIN'
BETTER WAKE UP 'CAUSE IT'S A
WONDERFUL DAY, AND I WANTA
SPEND IT ALL WITH YOU

{REPEAT}

JUST A YAWN OR TWO & YOU'LL BE
ON YOUR FEET WITH A SMILE
FAST THE RADIO & TV LETS GO
WALKIN' AWHILE
YOU'D BETTER WAKE UP 'CAUSE
IT'S A GLORIOUS DAY, AND I
WANTA SPEND IT ALL WITH YOU

YOU'D BETTER OPEN YOUR EYES 'CAUSE
IT'S A BEAUTIFUL DAY
CLOUDS ARE FLYIN' THRU THE SKY N
HAPPINESS IS MULTIPLYIN'
OPEN YOUR EYES 'CAUSE IT'S A
WONDERFUL DAY, AND I WANTA
SEE IT ALL WITH YOU
RUB YOUR SLEEPY EYES & LET THE
SANDMAN KNOW
IT'S TO GET A MOVE ON, YOU'VE
GOT PLACES TO GO
OPEN YOUR EYES 'CAUSE IT'S A
GLORIOUS DAY, AND I
WANTA SEE IT ALL WITH YOU

{1ST VERSE}

FOR BOOKINGS, CONTACT
BUTTERFLY RECORDS, INC
P.O. DRAWER 36356
FAYETTEVILLE, N.C. 28303

FOR ADDITIONAL RECORDS, SEND
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"WARM COAT"

JUST LIKE I WOULDN'T BE WITHOUT MY WARM COAT
IN THE HOWLIN' WINTER WINDS
JUST LIKE THE COLORS WALKIN' THRU THE FOREST
WHEN SUMMER ENDS
JUST LIKE THE SILENCE OF THE MORNIN' WAKIN' ME
FROM THE MOONLIGHT
I'D NEVER BE WITHOUT YOU HERE WITHIN MY HEART
IT JUST WOULD NOT BE RIGHT

I HEAR MY CLOCK, IT'S BEATING LIKE THE HEART
OF A TINY FAWN
RESTING BY HER MOTHER BENEATH THE TREES
AT THE BREAKING OF THE DAWN
SHE TRUSTS IN HER AND NEVER DOUBTS THAT ALL
IS WELL, EVER BY HER SIDE
IT'S JUST THE SAME WITH ME 'CAUSE YOU'RE RIGHT
HERE, NOT LIKE RETREATING TIDE

HEAR THE WINDS WAIL, THAT'S WHEN I USED TO
SAIL, WHEN I COULD NOT KEEP AHEAD OF MY
MIND, THEY WERE ROARIN' & DEATH WAS POURIN'
THRU THE THINGS I'D LOOKED SO HARD TO FIND

I WAS EMPTY & YOU FILLED ME, LIKE A RIVER
RUNS TO THE OCEAN
LIKE THE WAVES IN THE SEA ALWAYS MOVE LORD
YOU KEEP ME IN MOTION
IT'S THE MOVIN' OF YOUR HEART & EVERY BEAT
JUST BRINGS YOU NEARER
LIKE WATCHIN' THE FOG ROLL AWAY
EACH MOMENT IS CLEARER

{1ST VERSE}

"MORE THAN ME"

IT'S SURE BEEN NICE, GETTIN' TO KNOW YOU
LEARNIN' TO LOVE YOU'S BEEN A LONG TIME
THING. I'VE BEEN GROWIN' LIKE A NEWBORN
CHILD, REALIZIN' THERE'S MORE THAN ME

SOME DAYS HAVEN'T BEEN SO PLEASANT
OTHERS HAVE BEEN LIKE THE COMING SPRING
MELTING THE COLDNESS THAT'S GROWN
BETWEEN US, GIVING US HOPE FOR WHAT
TOMMORROW WILL BRING

THE WINTER'S BEEN LONG & BITTER
I'VE BEEN FIGHTING TO GET MYSELF FREE
THE DAYS HAVE BEEN FROZEN & HOPELESS
TILL I REALIZED, THERE'S MORE THAN ME

IT'S SURE BEEN NICE, HOLDIN' YOU CLOSE
LISTENIN' TO YOU & NOT TURNIN' AWAY
WALKIN' BESIDE YOU THRU WHATEVER COMES
SLOWLEY BEGINNING & LEARNIN' TO LOVE

{1ST VERSE}

"WHOOPS, OH!"

WHOOPS, OH!, I ALMOST HIT A TREE
YOU WOULDN'T THINK THAT FLYIN' IS
THE THING TO DO FOR ME
BUT SOME OF YOU ARE KNOWIN'
THAT I END UP WHERE I'M GOIN' &
YOU UNDERSTAND THE REASON FOR A
BUTTERFLY TO BE

SEE THE SUN SHININ', THRU MY WINGS
PRETTY AS THE SONG THAT THE CATBIRD SINGS
WELL I FLITTER & I FLUTTER NOT AS
SMOOTH AS CHURNIN' BUTTER BUT I'M
WORTH A MILLION GOLD & SILVER SHINEY
DIAMOND RINGS

WHOOPS, OH!, I ALMOST HIT A CAR
WELL JUST TO CROSS A STREET DOESN'T
SEEM SO VERY FAR, BUT THE WIND
FROM ALL THE VEEICUL MAKE A
NAVIGATION DEEFEECUL, ALONG WITH
ALL THE CHILDREN TRYIN' TO PUT ME IN
A JAR

{2ND VERSE}

WHOOPS, OH! I'M FUNNY CAN'T YOU SEE
I'M TRYIN TO GO STRAIGHT BUT I'M CROOKED
AS CAN BE
I HEAR THE SAVIOR GIGGLE AS I WOBBLE
& I WIGGLE. WELL HIS EYE IS ON THE
SPARROW BUT I KNOW HE'S WATCHIN' ME

HE SEES THE SUN (2ND VERSE)

WHOOPS, OH! THE TIME TO GO IS SOON
BUT IT SEEMS A MILLION YEARS SINCE
I CAME FROM MY COCOON.
YOU SAY IT'S ONLY DAYS, BUT I KNOW
YOU'D BE AMAZED, IF YOU'D FLY WITH
ME AWHILE. THEN I KNOW YOU'D CHANGE
YOUR TUNE

YOU'D SEE THE SUN (2ND VERSE)
(SUBSTITUTE YOU FOR I & MY ETC)

{1ST VERSE}

"HE SINGS TO ME"

HE SINGS TO ME, THE MORNIN' IS A SONG
HE BRINGS TO ME
AND WHEN THE DARKNESS TRIES TO
SWALLOW ME, HE'S THERE, YOU SEE
UNFAILINGLY, HE SINGS TO ME

HE SMILES WITH ME, HE'S WALKED
THESE MANY MILES WITH ME
AND WHEN THE ROAD JUST GOES ON END-
LESSLY, HE'S THERE, YOU SEE
UNFAILINGLY, HE SMILES WITH ME

LIVING WITHIN YOU HAS MADE MY LIFE
COME TRUE, MY DREAM IS REALITY
THE DEPTH OF YOUR LOVE IS MORE
THAN I EVER HAD DREAMED OF, BUT
YOU'VE MADE IT COME TRUE FOR ME

WELL HE ACHES WITH ME, ALL MY HURTS
& TEARS, HE TAKES WITH ME
AND EVERY BREATH I BREATHE, HE MAKES
FOR ME, THAT I MIGHT SEE, UNFAILINGLY,
HE ACHES FOR ME

{1ST VERSE}

"YOU ARE ON MY MIND"

WHEN THE LEAVES ARE FALLIN' & WHEN THE SUN IS RISIN', WHEN THE CHILDREN MAKE YOU SMILE WHEN THE NIGHT IS BROKEN BY THE BABIES CRYIN', WHEN YOU FEEL YOU'VE CARRIED HIM A MILE NOW YOUR ANGER'S GROWIN', & YOU START TO THROWIN' YOUR FEELINS RIGHT AT HER YOU LOVE, OR WHEN THE MOONLIGHT'S SHADOWS SEEM TO BATHE YOUR WINDOWS, & PEACE IS ALL YOU'RE THINKIN' OF, WELL I WANT YOU TO KNOW

YOU, ARE ON MY MIND ENDLESSLY, ALL THE TIME YOU ARE TO BE, IN MY HEART, HERE WITH ME HARMONY

WHEN YOU'RE WALKIN' ON THE SAND, HOLDIN' ON TO SOMEONE'S HAND, THE OCEAN SAYS JUST WHAT YOU WANT TO SAY, OR THRU THE ALLEYS WITH BOTTLES BROKEN. YOU NEVER HEARD A KIND WORD SPOKEN. YOU'RE SO DRUNK YOU CANNOT FIND YOUR WAY. A MOVIE ON A FRIDAY NIGHT, LOVERS TURNIN' OUT THE LIGHTS, YOU TAKE A KITTEN HOME FOR FREE, YOU PICK A ROSE FOR SOMEONE NICE, YOU LOSE YOUR MONEY THROWIN' DICE, IN A MIRROR YOU'RE PROUD OF WHAT YOU SEE, WELL I WANT YOU TO KNOW

{BRIDGE}

LOSE YOUR MIND YOU WISH YOU COULD, YOU RUN A NEEDLE AND IT FEELS SO GOOD, YOU READ A BOOK THAT MAKES YOU CRY, YOU GO TO WORK JUST ONE MORE DAY YOU GOT A MILLION BILLS TO PAY, IT'S TIME TO MOVE AGAIN YOU WAVE GOODBYE, YOU'RE SAILIN' ON YOUR SHIP OF GOLD, OR YOUR STOMACHS EMPTY & YOUR FEET ARE COLD, YOU'RE NEXT IN LINE BUT HATE TO WAIT, YOUR TURN, YOU'RE GOOD WITH NUMBERS GOOD WITH LOOKS, YOU'RE GOOD WITH KNOWLEDGE FROM YOUR BOOKS, BUT I WONDER, IF YOU'RE EVER GOING TO LEARN, 'CAUSE I WANT YOU TO KNOW

{BRIDGE}

ALL SONGS BY JEFF MEAD
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SIDE ONE	SIDE TWO
TASTE & SEE	YOU'D BETTER WAKE UP
FALL TURNS TO WINTER	WARM COAT
THE EYES GOD GAVE ME	MORE THAN ME
I WISH I COULD WHISTLE	WHOOPS, OH!
IT'S NOT AS THOUGH	HE SINGS TO ME
	YOU ARE ON MY MIND

THANKS TO ALL OF YOU WHO CONTRIBUTED FINANCES, ENCOURAGEMENT & PRAYERS YOU MADE THIS RECORDING POSSIBLE. THANKS TO YOU, SUSAN, FOR THE KETTLE, BUT MOST OF ALL FOR YOUR INFINITE PATIENCE & LOVE. YOU WILL NEVER CEASE TO AMAZE ME. THANKS TO THE FOLLOWING MUSICIANS

KECIA WATSON - FLUTE - TASTE & SEE
TONY ARGO - PIANO - TASTE & SEE, I WISH I COULD WHISTLE, YOU ARE ON MY MIND
ERIC GOSSER - DRUM - FALL TURNS TO WINTER
DANNY MEAD, SUSANA MEAD, BONNIE, KERI, DOROTHY & TOM GOSSER - BACKGROUND VOCALS - WHOOPS, OH!
BARBARA KINNEY - ALTO - YOU ARE ON MY MIND

THANKS MOST OF ALL TO GOD, FOR THE BEAUTY OF HIS LOVE, HIS GENTLENESS, & FOR HIS GIFT OF MUSIC. IT IS MY DEEPEST DESIRE THAT THESE SONGS WILL BE A BLESSING TO ALL PEOPLE, THAT THEY WILL HELP BRING A TOUCH OF PEACE TO SOMEONES HEART & MIND. I PRAY THEY WILL BRING A BIT OF JOY & HEALING TO OUR WOUNDED WORLD, & THAT THEY WILL SING TO YOU A SONG OF LOVE & HOPE. MAY THEY BE A RAY OF LIGHT, LETTING YOU KNOW YOUR LIFE IS WORTH LIVING, THAT EACH ONE OF US IS IMPORTANT TO EACH OTHER, THAT WE NEED EACH OTHER. I HOPE THAT WE CAN REACH OUT TO ALL PEOPLE, THAT WE CAN BEGIN TO HEAL THE DEEP WOUNDS, THAT WE CAN GIVE OURSELVES, FOR WE ARE ONE FAMILY & NEED TO BE TOGETHER. I PRAY WE WILL BE FILLED WITH HIS SONG, FOR HIS SONG IS LOVE

Arthur Hurley & Co.

SUNLIGHT SHINING



A&M RECORDS

SP-4503

1 *Starlight Shimmy*

2 *I Heaven I Heard The Music*

3 *Loneliness*

4 *Waiting For The Moment*

5 *That's The Time I Miss You Most Of All**

1 *Taboo*

2 *All The Time You Need*

3 *Cast Myself Ahead*

4 *Telephone Song*

5 *Last Call Time Could Be Yours*

6 *That's The Time I Miss You Most Of All**



Jeffrey Arthur *Michael Hurley* *Neil Gottlieb*

PRODUCED BY	*Stephen Hartley Dorff* *For Hobby Horse Productions*
ORCHESTRATIONAL ARRANGEMENTS BY	*Stephen Hartley Dorff*
*ARRANGED AND CONDUCTED BY	*Al Capps*
ENGINEER	*Lenny Roberts*
SECOND ENGINEER	*Dave Iceland*
MASTERING	*Bernie Grundman*
RECORDED AT	*A&M Studios, Hollywood, California*
REMIXED AT	*Larrabee Sound Studios, Los Angeles, California*
KEYBOARDS	*Michael Hurley* *David Paich* *Michael Omartian* *(courtesy of ABC/Dunhill Records)*
GUITARS	*Jeffrey Arthur* *Ben Benay* *Dennis Budimir* *David Cohen* *Dean Parks* *Christopher Horrell*
PERCUSSION	*Gene Estes*
DRUMS	*Jim Keltner* *Jeff Porcaro* *John Ramos*
BASS	*Reinie Press*
PEDAL STEEL	*Sneaky Pete*
HORNS	*David Duke* *Maurie Harris* *Dick (Slyde) Hyde* *Skip Lane*
STRINGS	*Neil Gottlieb: Solo Violin* *Jimmy Getzoff: Strings*
BACKGROUND VOCALS	*Kim Carnes* *Julia Fillman* *Maxine Willard*
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DESIGN	*Mick Haggerty*
PHOTOGRAPHY	*George Jerman*

A&M Records, Inc., P.O. Box 782, Beverly Hills, Calif. 90213

TUBIN'

I could retire,
on a catterpiller tire,
somewhere on a river,
In the great U.S.,
The world slidin' by,
Everyday is July,
Just,
Tubin' down the river,
With my mind at rest,
Sunshine on a river,
Down that tube with you.

Now man wasn't made
To stay locked up in a cage,
And working all day,
Ain't that much fun to do.
It's going to come to pass,
I'll leave the steel and glass,
And go floating on a river,
Down the tube with you.
Floating on a river
Down the tube with you.

Rueben, Rueben,
Got to go tubin'
Take me far away,
Cause we could live on love forever,
You know that life should be that way.

Now floating down the river,
With my mind at rest.
Down a lazy river,
Down the tube with you.

Now maybe tomorrow,
Find some time I could borrow,
A dream just needs a
Window you can climb through.
Don't want to wake up someday,
To find that I passed away,
Before I floated on a river,
Down the tube with you.
Floating on a river,
Down that tube with you.

I could retire,
On a catterpiller tire,
Somewhere on a river,
In the great U.S.
The world slidin' by
Everyday is July,
Just,
Tubin' down the river,
With my mind at rest.
Sunshine on a river,
Down that tube with you.

Words & Music: K. Carnes & D. Ellingson
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ALL THE TIME YOU NEED

Hurt,
Shattered,
She turns, walks away.
Pretending, but depending
On no one
Now she has to find,
Something new to ease her mind,
She's come to you, so you must help
her rest

Take all the time you need to let her know,
Make all the sadness leave her, then
she'll grow,
Give her love so easy,
She'll take you in real slow

She's,
Been let down,
So many times.
Spoken, then broken
Down again.
Everytime she's tried
Someone else has lied
So help her build the trust, she's lost
so much.

Take all the time you need to let her know,
Make all the sadness leave her, then she'll
grow,
Give her love so easy,
She'll take you in real slow.

Words and Music: Jeffrey Arthur and Michael Hurley
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GIVE ME A THRILL

I've been thinking,
anticipating,
Contemplating the right time to talk
to you.

Things have changed alot and I don't much
like it,
I've got some solutions, so what'll we do,

I don't like arguments, sarcasm and
fightin',
delightin' is easy, and hurtin' is wrong.

I want to make it, make it so bad this time,
So badly I can taste it on the tip of my
tongue,
So badly I can taste it on the tip of my
tongue.

Bring the daytime and bring me your sweet
wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
Cause if you've got the times
Well then I've got the rhymes to share.

I need love, and some
attention, not to
mention a squeeze every once in a while.

I need to feel I'm as important as you are,
So give your approval and flash me a smile,
So give your approval and flash me a smile.

Bring me the daytime and bring me your
sweet wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
If you've got the times
Well then I've got the rhymes to share.

Oh and I never could understand it,
And I guess I never will,
What you do to me is uncanny,
But you sure give me a thrill.

You see I don't know if I could live
without you, and I
doubt if, you could either.

Let's quit being stubborn, we're just mulish,
It's foolish and anyway we both need a
breather

I said it's foolish and anyway we both
need a breather.

And bring the daytime and bring me your
sweet wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
If you've got the times
Well then I've got the rhymes to share.

Oh and I never could understand it,
And I guess I never will,
What you do to me is uncanny,
But you sure give me a thrill,
Yes you sure give me a thrill,
Oh yes you sure give me a thrill.

Words and Music: Jeffrey Arthur
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TELEPHONE SONG

I can't get to the telephone,
Won't you hold on one more day,
I didn't have anything new to tell you,
But I might have thought of something
to say.

One day I'll leave this foolish world,
Behind, but till I do,
Can you understand, the fix I'm in,
The feeling I get knowing you're my friend,
Is all that pulls me through.

Hold the line, hold the line,
Still so much that's left here on my mind.
Give me time, give me time,
There's so much I want to say, so much
you've left behind.

Four days left and four nights long, with,
Four more dreams to go,
Lazy days are a blessing to me,
More ways than you'll ever know.

Elizabeth she's a dream I had,
Something that slipped my mind,
She's out of touch, and she's out of time
I'm the one who stayed behind
with these bad blues on my mind.

Hold the line, hold the line,
Still so much that's left here on my mind.
Give me time, give me time,
There's so much I want to say, so much
you've left behind.

You might be wondering if it's worth the
trouble,
Sometimes I'm wondering too.
But there's a sun in the sky, waiting to shine,
The day I get back to you.

I can't quit now after all my efforts,
the clouds making way for the sun,
But, don't forget the days we sat in the
rain,
And talked about things to come,
I and I hope they're coming soon.

Words and Music: Michael Hurley and Christopher Horrell
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JUST GETTING USED TO YOU

It's not enough time,
No it seems so small.
Guess I really
Don't want to say, goodbye at all,
I feel so down.
I was just getting used to you being 'round.

Funny how the time slips by,
I hardly know how fast
Think it's tomorrow
Then it's today,
Then today's the past.

It must have been three years ago,
But I don't count the days.
Now you say
You have to leave,
And we must part our ways.

I knew the time would come, when,
You would have to go.
But I made myself
Forget all that,
Wouldn't let my feelings show.

Told myself time and again,
That you would change your mind
Live with me
Then leave like this.
No one is that unkind

It's not enough time,
No it seems so small.
Guess I really,
Don't want to say, goodbye at all,
I feel so down.
I was just getting used to you being 'round

Well I guess it's only fair to say
I've loved you all the time
But then I've never been
The one to judge,
It was up to you [illegible]

Maybe I was true to you
But then maybe you wouldn't see,
Always thought
What you didn't know
Would not hurt me

And it's not enough time,
No it seems so small
Guess I really
Don't want to say, goodbye at all,
I feel so down
I was just getting used to you being 'round

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SUNLIGHT SHININ'

Wonder what you gonna do,
When the mornin' light,
Come shinin' through.
You thought about it all last night,
Until darkness turned into light.

I need the sunlight shinin'
Shinin' down to help me see.
I need to feel the warmth
You bring to me.

People spend their whole todays,
Worrying 'bout tomorrows.
But I can think of better ways
I know time is only borrowed.

I need the sunlight shinin'
Shinin' down to help me see.
I need to feel the warmth
You bring to me.

Make it shine, Make it shine,
Make it bright again.
Make it nice, Make it nice
Make things right again.
Make it shine, Make it shine.
Make it bright again.

Don't worry, tomorrow will be fine, fine, fine.
Don't worry, tomorrow will be fine, fine, fine.

We needed time alone,
It made me feel much better,
You know people got to get themselves apart
Before they can get themselves together
and,

I need the sunlight shinin',
Shinin' down to help me see,
I need to feel the warmth
You bring to me.

Make it shine, Make it shine,
Make it bright again,
Make it nice, Make it nice,
Make things right again.
Make it shine, Make it shine.
Make it bright again.

Don't worry, tomorrow will be fine, fine, fine.
Don't worry, tomorrow will be fine, fine, fine.

Words and Music: Jeffrey Arthur
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I HAVEN'T HEARD THE MUSIC

I heard that simple little melody,
The first time I saw your face,
And I heard it grow into a symphony,
That followed me thru time,
To every single place.

It was you—you brought the harmony,
It was you—you wrote down all the notes,
That only I could see.

But I haven't heard the music for a long
long time
The violins forgot how to play,
The cymbals weren't crashing,
And the horns don't sing.
The conductor left the podium,
He slowly walked away.

I thought I almost had it memorized,
The tune of you in early mornin' light,
But it's somewhere now beyond
remembering,
As alone I listen to the silence of the night,
Cause it's gone, somehow we played it wrong,
Yes it's gone
All the lyrics and the meaning to our song
Cause . . .

I haven't heard the music
For a long long time.
The violins forgot how to play,
The cymbals weren't crashing,
And the horns don't sing,
The conductor left the podium,
He slowly walked away.

Words and Music: G. Sklerov
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LONELINESS

Loneliness,
don't you bother me no more no.
I'm goin' away and die.

On my way,
I won't tell you where I've gone no.
The road is long and I'll take my time.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes,
My wakin' eyes,
My wakin' eyes!

Tomorrow,
You're no friend of mine no.
You've let me down a thousand times.
On my way,
but I won't tell you where I've gone no.
All the times we spent were for goodbyes.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes.
My wakin' eyes,
My wakin' eyes!

Loneliness,
don't you bother me no more no
I'm goin' away and die.
Yes I'm on my way,
but I won't tell you where I've gone no.
The road is long and I'll take my time.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes,
My wakin' eyes,
My wakin' eyes,
My wakin' eyes,
My wakin' eyes. . . . . .

Words and Music: Christopher Horrell
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WAITING FOR THIS MOMENT

Late last night as we lay sleeping,
I felt secure to hold you near.
But now in daylight things look different,
And I can think about things clear.

Did you think it'd be that easy,
To hurt me then think I'd forget,
Now I know you really feel it,
Because you hurt yourself instead.

I've been waiting for this moment,
Patiently for you to see.
Waiting for you to realize,
What you need is me.

Sometimes people go half-crazy,
Search for love but they don't care.
Looking only for themselves they forget,
That loving is to share.

I've been waiting for this moment,
Patiently for you to see.
Waiting for you to realize,
What you need is me.

Words and Music: Michael Hurley and Jeffrey Arthur
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THAT'S THE TIME I MISS YOU MOST OF ALL

It's not,
So much,
Your leaving me that's hard.

It hurts,
So much,
To say it.

And it's not,
So much,
I feel alone when I'm with you,

It's true,
I just,
Can't fake it.

And if you feel this way,
There's nothing left for us to say,
About it anymore.

Yes I've learned alot from you.
I'm sure you've learned it from me too.
I've never doubted that before.

But when I hold you close,
That's the time I miss you most of all.

Let's not,
Debate,
Who's wrong or right in here.

It's clear,
We just,
Won't make it.

And it's not that we,
Didn't see,
Or we never tried.

We lied,
And almost,
Believed it.

'Cause I used to think it wrong,
To think that one belongs,
To me exclusively.
But when I hold you close,
That's the time I miss you most of all.

It's hard to say,
Where our love has gone.
Yes so hard to stay,
When love has flown away.

'Cause I used to think it wrong,
To think that one belongs,
To me exclusively.

But when I hold you close,
That's the time I miss you most of all.
When I hold you close,
That's the time I miss you most of all.

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МЕЛОДИЯ

СНОВА В СССР

ПОЛ МАККАРТНИ

СНОВА В СССР

Сторона 1

Канзас-сити — 4.01
Kansas City

Рок двадцатого этажа — 3.02
Twenty Flight Rock

О, Господи, мисс Клоди — 3.14
Lawdy, Miss Clawdy

Верни мне свою любовь — 3.11
Bring It On Home To Me

Люсиль — 3.11
Lucille

Я больше нигде не бываю — 2.49
Don't Get Around Much Anymore

Сторона 2

Все в порядке, мама — 3.45
That's All Right (Mama)

Ах, какой стыд — 3.42
Ain't That A Shame

Осколки — 3.53
Crackin' Up

Только потому, что... — 3.33
Just Because

Ночной экспресс — 3.56
Midnight Special

СТЕРЕО
А60 00415 006

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

Пол Маккартни,
вокал, бас-гитара, акустическая гитара
Мик Грин, гитара
Ник Гарви, бас-гитара
Мик Галлахер, фортепиано
Крис Уиттен, Генри Спинетти, ударные

Записано 20 и 21 июля 1987 года

Художественное оформление Майкла Росса

Когда я был еще совсем молоденьким,
я спросил своего отца, хотят ли люди мира.
Он мне ответил: «Да, люди везде хотят мира,
а все неприятности — обычно от политиков».
Мне всегда казалось, что то восхищение,
с каким относились к музыке «Битлз» в СССР,
служит подтверждением слов моего отца,
что людей во всем мире роднит много общего.
Выпуском этой грампластинки,
подготовленной специально и исключительно
для Советского Союза, я как бы протянул
руку мира и дружбы советским людям.

ПОЛ МАККАРТНИ

В мире современной популярной музыки (мы сознательно объединяем в этом понятии и эстраду, и рок) нет, пожалуй, сейчас более знаменитого музыканта, чем Пол Маккартни. Участник легендарных «Битлз», он очень много работает, постоянно выпуская пластинки, выступая на многочисленных концертах вместе с самыми разными исполнителями. Поэтому — в отличие от своих бывших коллег по квартету Дж. Харрисона и Р. Старра — он всегда в центре внимания публики и критики.

В последние годы Маккартни часто упрекали — и, в общем, справедливо — в том, что его новые записи уже стали настолько холодно-профессиональными, что живое дыхание рока, столь характерное для «Битлз», в них давно уже не чувствуется. «Битлз» могли себе позволить взять неправильный аккорд, немного сфальшивить голосом, даже запутаться в строчках куплета — все это придавало их песням непосредственное очарование. У Маккартни все выверено, как по компьютеру. Вот, кстати, почему многие предпочитали его концертные записи студийным — во время живых выступлений иногда вдруг снова как бы возникала сумасшедшая атмосфера начала шестидесятых годов, когда «Битлз» играли в весьма сомнительных заведениях Гамбурга или ливерпульской «Каверне», предлагая слушателям не мастерство и опыт, не отточенность аранжировок и филигранность исполнения, а задор и молодое нахальство. Кстати, на одном из Московских международных кинофестивалей демонстрировался документальный фильм «Крылья над миром» о гастролях Пола Маккартни с группой «Уингз» («Крылья») по ряду западных стран. В нем живая атмосфера спонтанной непосредственности концертов передана очень хорошо.

Вместе с тем, Пол Маккартни никогда не чурался экспериментов, хотя и не акцентировал на них внимания. Так, в свое время он выпустил инструментальный вариант своего альбома "Ram", записал несколько оркестровых композиций, написал ряд песен для своего младшего брата Майка Макгизра, совершенно не похожих на то, что обычно принято считать «продукцией Маккартни». В 1980 году вышла его десятиминутная пьеса «Тайный друг» с нехарактерным для него, почти электронным звучанием. У всех в памяти его дуэты с Майклом Джексоном и Стиви Уандером, сотрудничество с Элвисом Костелло.

Так что новый эксперимент Маккартни — запись старых рок-н-роллов — в принципе не должен никого удивлять. Только похоже, что это не просто очередной эксперимент. Рано или поздно музыканты возвращаются к «корням», к «истокам» своего жанра. За 13 лет до того июльского дня 1987 года, когда Маккартни собрал в студии музыкантов для записи песен, вошедших в эту пластинку, то же самое сделал Джон Леннон, и первый вариант его диска «Рок-н-ролл» назывался, кстати, «Корни». Потребность вернуться к песням, благодаря которым Маккартни стал музыкантом, и побудила Пола записать мелодии, которые он слышал в детстве.

В интервью «Нью мюзикл экспресс» он сам рассказывал об этом так: «Когда мы собрались для записи этих песен, мы хотели просто поиграть, просто попеть, тряхнуть стариной, подготовиться к записи долгоиграющего альбома. Мне нужна была беззаботная атмосфера кофейни, знаете — «давай, притаскивай инструмент, может, посидим, поиграем» — в таком духе.(...) И я просто сказал ребятам: «Канзас-сити» в тональности соль, немножко безалаберно», показал, где сделать паузу в середине, и как заканчивать — и все. А потом: «...два, три, четыре, и...» И начали. Ну, и кивком показывал, кому вступать с соло. Они играли великолепно. Ни у кого не было времени думать — вот в чем секрет. Два дубля было нашим максимумом, и то только в том случае, если первый нас совсем не устраивал. Мы записали 18 песен за один день. И еще 18 — на следующий!(...) Ребята все время спрашивали: «А твои песни мы будем играть?» И мы сыграли «Я видел, как она там стояла», но больше всего мне хотелось играть старый, «доисторический» рок. Я только об этом и думал. И мы начали с "Twenty Flight Rock" («Рок двадцатого этажа»), потом "Lawdy, Miss Clawdy" («О, Господи, мисс Клоди»), немножко Фэтса Домино, Сэма Кука и т. п. Мы даже осмелились сыграть «Сейчас или никогда» из репертуара Элвиса.(...) Мы записали за день 18 песен, и я подумал, черт, так обычно записывались «Битлз». Ошибки барабанщика, ненастроенные гитары, ну, вообще, все такое. Часто именно благодаря ошибкам, музыкальное произведение и становится выдающимся. Если вдруг где что было не так, мы оставляли, не трогали, чтобы у записи появился свой характерный привкус. Когда пытаешься что-то подправить, можно только все испортить. Музыканты вкалывали, ничье самомнение не мешало. Мы играли и не думали, правильно ли ударник отстучал третий такт».

В записи этих песен Полу Маккартни помогали прекрасный гитарист Мик Грин, которого обозреватель «Нью мюзикл экспресс» Рой Карр поставил в один ряд с Эриком Клэптоном, Джеффом Беком и Джимми Пейджем, известный пианист Мик Галлахер, бас-гитарист Ник Гарви и ударники Генри Спинетти и Крис Уиттен.

"Kansas City" появляется на пластинке в исполнении Пола Маккартни уже в третий раз. "Kansas City", как и "Lucille" — дань уважения старому другу Маккартни — одному из признанных «королей рок-н-ролла» Литл Ричарду. Литл Ричарду также обязана своим феноменальным успехом песня "Lawdy, Miss Clawdy", одна из первых записей в истории, рассчитанная на чернокожее население, но ставшая супер-хитом, благодаря огромному успеху у белых слушателей.

"Twenty Flight Rock" в свое время стала украшением знаменитого фильма о рок-н-ролле «Девушка ничего не может с собой поделать». Ее исполнил легендарный Эдди Кокран, вскоре после этого погибший в автомобильной катастрофе. Его песни до сих пор оказывают огромное влияние на молодых музыкантов. Так, например, группа "The Stray Cats" была создана в восьмидесятые годы, по признанию ее музыкантов, во многом благодаря тому, что им попалась в руки пластинка Эдди Кокрана. Его композиции включали в свой репертуар Род Стюарт, группы «Ху», «Секс пистолз» и многие другие.

В конце пятидесятых годов и в 1960 году Кокран приезжал в Англию на гастроли вместе со своим другом, певцом и композитором Джином Винсентом, также снимавшемся в фильме «Девушка ничего не может с собой поделать». Именно Джину Винсенту мы обязаны существованием рок-трактовки знаменитой колыбельной из оперы Гершвина «Порги и Бесс». По стечению обстоятельств, Винсент несколько раз в начале шестидесятых годов выступал в Англии вместе с малоизвестной группой «Серебряные Битлз» (когда барабанщиком еще был Пит Бест) и «Рори Шторм и Ураганы», где барабанщиком был Ринго Старр. Самую знаменитую песню Винсента "Be-Bop-A-Lula" включил в свою пластинку «Рок-н-ролл» Джон Леннон.

На диске Леннона была записана и композиция выдающегося американского певца и композитора Сэма Кука "Bring It On Home To Me", представленная в настоящем диске в исполнении Пола Маккартни. Сэм Кук погиб в 1964 году, но популярность его песен неуклонно растет. Их поют Тина Тернер, «Роллинг Стоунз», записывали группы «Херманз Хермитс», «Энималз» и многие другие.

Нечасто можно встретить на пластинке рок-н-ролла композицию Дюка Эллингтона. "Don't Get Around Much Anymore" в интерпретации Пола Маккартни — чуть ли не единственный пример.

В рок-н-ролле было много выдающихся музыкантов, но никто не определил развитие жанра с такой неотвратимостью, как знаменитый Элвис Пресли. На диске представлены песни из его репертуара: "That's All Right (Mama)" и "Just Because". Последняя также была записана Джоном Ленноном.

Если Пресли и «Битлз» занимают первые два места по количеству «Золотых дисков», то третье место принадлежит прекрасному американскому пианисту и певцу Фэтсу («Толстяку») Домино. "Ain't That A Shame" — еще одно пересечение рок-н-ролльных пластинок Леннона и Маккартни. Тем, у кого есть ленноновский альбом, особенно интересно будет сравнить разные трактовки этого блюза.

Певец и гитарист Бо Дидли оказал очень большое влияние на развитие гитарного стиля в рок-музыке. Пол Маккартни, начинавший как гитарист, включил в свою пластинку малоизвестную композицию Дидли "Crackin' Up".

Акустическая гитара Пола Маккартни прозвучит в последней пьесе пластинки — знаменитой песне "Midnight Special", приписываемой легендарному исполнителю блюзов Лидбелли.

Когда Пол Маккартни давал интервью, отрывок из которого приводился выше, он еще не знал, как он распорядится записанными песнями. Теперь судьба одиннадцати из них определена — они вошли в пластинку, подготовленную «специально и исключительно» для советских слушателей.

Андрей Гаврилов

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CHARACTERS
DOUG ASHLEY

SYNOPSIS

1. Aliens land in New York City to observe several human types: a punk rocker, a hooker, an actress, and a politician.

1. Prelude

And in that fateful year,
it was so written
that the hour of the Great Destruction
came to pass upon the planet.
And as the life form engaged
in the total destruction of the nuclear holocaust,
giant stratospheric laser satellites
scorched the planet's surface from above,
eliminating all vegetation,
consuming all oxygen of the atmosphere,
and rendering the planet uninhabitable.
And so ceased civilization.
The species could not prevent
the technological march
to the final holocaust.

And foreseeing the outcome
of his planet's conflicting social systems,
he set about the task of gathering unto himself
those that would be survivors in the new age,
as living testimonial to the belated truth
that the ultimate war could not be won
and should not have been fought.

And in the final hours,
they left the burning planet
to carry their message to the distant stars.
And they made their way to the third planet from the sun,
to observe if man was yet ready to receive their message,
that place which is known as
New York City.

2. The punk works the club circuit in the city

3. ROCK AND ROLL DREAMS

Young, tough
Strutting his stuff
Another gladiator in the arena.

Black jack
He's got a chain on his back
And leather represents the proper demeanor.

Sixteen
Sex and lean
Dropped out of school
He played it cool
Gonna make it's scene.

New wave
Band is gonna save
Cause he's caught up
In a rock and a rollin' dream.

He's got those rock roll dreams
Gonna make them scream
From all the magazines
Someday

And in the club downtown
Where the kids play
They fight go down in sweat
And tears and beat themselves a way.

He wants to be a star
Make all the scenes
Be rock and roll
All the night
But he ends up down
On the subway
Where the sound

Plays everyday
Practices his ... em

He's got those rock roll dreams ...

Young tough
Strutting his stuff
Another gladiator in the arena.

Black jack
He's got an axe on his back
And leather represents the proper demeanor.

Eighteen
Artistic sex and vein
Kicked out of his home
He's on the streets
And like a snake he wins

New wave
Band is gonna save
Cause he's caught up
In a rock and a rollin' dream

And in the clubs downtown
Where the kids play
The music makes them scream
... and the ... applause

He wants to be a star
He knows he's got a shot when he's onstage
He's ... makeup and costume
He ... on
He ... encouragement
... he won't be found

He ... dange

He's got those rock roll dreams
He's gonna make them scream
... the magazines

... dreams ...
... dreams ...
... dreams ...
... dreams ...

1. The actress Christie is out of work and waiting tables.

1. PARK AVENUE

Christie's dreams are the stage
Sitting in Topeka
Staring at the theatre page.

So she sold all she owned
Moved to New York
Got a studio and service phone.

Just thinking
How long will it take to crack'
I'm working so hard that it's breaking my back.

Just tell me
How long will you see it through
'Til you trade in your apartment
For Park Avenue'

Well time brings wrinkles that show.
She can act but will she get a break
So they will know'
She's working cast calls
And waits nine to four
Just to have a shot
At playing the Ambassadore.

And thinking
How long will take to crack?...

Oh you could get blown away
On the streets at night.
Your life's a throwaway.
Or you could move away
In the dead of night
Or give it up today.
You could get hired
And tomorrow you're fired.

And thinking
How long will it take to crack?...

Well I woke last night.
I was all alone.
Should I break down and call home
On the telephone'
'Cause no love hurts.
I know that it's true.
But at what you feel is real
You're gonna make it through.

Just thinking
How long will it take to crack'
I'm working so hard and it's breaking my back.

Just tell me
How long will you see it through
'Til you trade in your apartment
For a river View'

3. John, the corrupt politician, is running for election.

4. JIVE

Well it's just a jail
And I post the bail
When I say I'm gonna set ya all free.

But before I do
Gonna talk to you
'Cause I wanna know what's in it for me.

See'
Listen.
Condition.
Static.
Position.
Never ever let you get out.
'Cause I'm a politician
On a moral mission.
Let me tell you what it's really about.
I'm tellin' you jive.

'Cause I know what you do
And I tell it to you.
And I be through
And make you think that it's true.
That it's just your luck
You got no bucks
No work
And nothing ya do.

But there's another side
To this moral tide.
As we're moving right
It's your belt gets tight
And when I smile my smile
Get in single file
And let me
Do the thinking for you.
I'll tell you jive

Call me Mikhail, Helmut, Maggie, Ron.
I can promise peace
And with a neutron bomb.
Every time you turn
It's just another burn
Until you finally learn I'm puttin' you on.
Well you can change my name
But the game's the same
And the problems too
Keep gettin' worse for you
But in the next campaign
I'll just pass the blame
And I'll convince ya what I'm sayin' is true
You go for that jive
Heh Heh jive - Keep sellin' it

"I'll never lie to you."

Are you better off now that you were four years ago?"

" A generation of peace."

"Ask not what your country can do for you
Ask what you can do for your country."

"I mean really I should be mayor."

"Who says I'm a crook?"

Keep sellin' that jive
[illegible] jive

5. The Punk meets, Rhia, in a club one night and she seduces him.

5. DO YA WANNA KNOW ME

Hey, baby do ya think ya...?
Hey, because tonight I am...
You tonight I am...
Because tonight I am...

"Hello", she said, "and do ya wanna know me'"
"Hello", I said. "how much it gonna cost me'"

She said, "I work in the hotels uptown
And I am really top flight
With traveling salesmen and corporate execs
Because the money is right."

She looked at him and she said,
"Hey baby, said and do ya wanna know me?
Hey baby, do ya think ya can afford me?
Because tonight I am free."

"You know", he said
"I work in clubs and cafes.
Sing nights
And then I sleep away my free days.
And though I never do nothing for free
Because I'm really top flight,
If you're thinking you wanna pay me,
I'll take you home tonight."

He looked at her and he said
"Hey baby, said and do ya wanna know me?...
Hey baby, do ya thing ya can afford me?
Because tonight I am free."

He looked her body over in the profile.
She looked his body over and began to smile.
He said, "we never do nothing for free
Because we're really top flight."
She said, "I'll pay you and then you pay me
And we'll go home tonight."

He looked at her and he said,
"Hey baby, said and do ya wanna know me?
Hey baby, do ya thing ya can afford me?
Because tonight I am free
Because tonight I am free.
Because tonight I am free."

6. Later Rhia gets busted for soliciting in Times Square. She cops a plea with the authorities and in return for her freedom, agrees to work for the police as a decoy.

6. RHIA'S SONG

Rhia was never a girl to stay at home.
She would stay out and socialize 'til dawn
With dreams to get up
'Till men let her down.
So now she turns trade
All over town.

She'll come at your beck and call
But when money's through
Then she's got no time for you.

Men say, "come on back to me Rhia.
Just a good girl and you're going astray.
Saying, "Come on back to me Rhia.
Don't throw me away.
Don't throw me away."

Such a dubious life,
Men come and they go
Just as she please.

The neighborhood wives
All say that she's just
A wanton breed.

But now walking Times Square
She's looking fine.
But election near
Means clean-up time.

She's put behind bars
They're throwing the book
They hope the electorate will look.

Saying, "Don't come back to us Rhia.
You're a bad girl
We don't want you to stay."

Saying, "Don't come back to us Rhia.
We'll lock you away.
We'll lock you away.

Polls show that the politician,
He will win.
And so the incumbent
Plans to do him in.

To Rhia they say,
"We'll let you get out.
But now you'll turn trade
On our account."

"Entrapment's the game.
And when it is through
You'll have our opponent
Sleep with you."

"Come on back to us Rhia
If you want us not to lock you away
Then come on back to us Rhia
Help put him away
And put him away
And put him away.
And put him away".

7. The Punk meets Christie at the restaurant where she works, and pursues her affections

7. GO WHERE YOU GO

Wearing your hair tied back
And waiting tables in a chicken shack,
And all I want to know baby
Baby, can I go where you go'

So I just hope you'll come 'round
Because this lonesome life
Is getting me down.

And all I want to know baby
Baby, can I go where you go'

Because I'm sick and tired of negotiating
Another lover with a mother gone bad
It was the bright lights
Brought you in flight
Because you wanted it bad
And you know it.

I live downtown in a loft.
So won't you tell me when you're getting off?
And all I want to know baby
Baby, can I go where you go?

So I just hope that you'll think
To meet me later.
Let me buy you a drink.
And all I want to know baby
Baby, can I go where you go?

And if you need some love
My arms they are waiting.
And if your eyes seem a little bit sad.
It was the bright lights
Brought you in flight
Because you wanted it bad
Now you've got it.

I know how you feel
When the party is over.
You're walking home all alone
With your dreams
That don't ever come off.

Yeah baby, I know how you feel
When the party is over.
Well, you were right just to put up a fight
Because it wasn't enough,
And you know it.

I want you back in my arms.
I want you back in my soul.
And I'll say over and over
Baby can I go where you go'

So I just hope you'll come 'round,
Because this lonesome life
Is getting me down.

And all I want to know baby
Baby, can I go where you go'
Come on baby,
Baby can I go where you go'
Come on baby.
Baby, can I go where you go'

Come on baby.
I'll meet you girl.
We'll paint this town.
We'll make it work.

Go where you go.

8. But when the

Punk sees John leaving her apartment, in a rage he breaks off his affair with Christie.

8. CALL ME

Daylight
Late night
Watching as he leaves you.

Wondering who
Else you
Gave your keys to.

Ooh what can I say'
It's this loving inside
Makes me feel in this way.

And if I give you my head
And I give you my heart
And you're sharing your bed
It'll tear me apart.

Oh no
I don't want you to call me
Oh no, call me.

When I see him
Put his arms around you
He's just playing.
Saying
Don't believe that it's true.

What can I say...

When I put my arms around you
I'm not playing.
Saying
Please believe that it's true.

What can I say...

(The number you have reached
Has been disconnected.)

Call me/Don't call me
Please call me (I want you)
I want you to call me (I need you)
Don't call me (I love you)
Don't want to know it's all for you.
Oh what can I do' (Call me)
You know it's all for you.
Call me (I want you, I need you)
Don't call me (I love you)
I don't want you to call me.
(The number you have reached has been disconnected.
No further information is available.)

9. The punk laments the loss of his lover.

9. AMSTERDAM MOON

Feeling down
Now that love's starting to fade,
Phone calls make it
Just another charade.
Say that I love you,
You say you love me.
But the words have a dull, hollow feeling.

It's late in the evening.
We've had too much to drink.
Speaking too coldly,
Getting harder to think.
Think that we're going to split now
'Cause this talking is getting us nowhere.

That Amsterdam moon
Like it sun it was bright
On that morning.
Take me back to when it was good.

That Amsterdam moon
Fell in love in its light
On that evening.
Now that moon is gone.
Take me back again.

We spent for so long
Now there is nothing to save.
We gave all we had
Now it's all given away.
But still what we had was the best babe
And I know I will never forget it. No.

So now 'cross the table
We've got nothing to say.
The hurt is submerged
Beneath professional faces.
But look in our eyes
At the last time leaving
And you'll know
From ourselves we'll be running.

That Amsterdam moon...

Don't hold on to dreams that are over
Baby, goodbye.
Don't hold on to dreams that are over
Over and gone.
Baby, goodbye.

10. The politician is filmed and exposed on live television in a room with Rhia

10. COME OVER

Her light was green
I saw her looking me over.
My thoughts were clean
-I only wanted to know her.

Built like a film queen
What a scene'
She cross her legs
And sits at my table.

Another hip chick
looking for kicks
'Cause she is young
And she's able.

So now she's beggin' you, "please"
She say, "I want you, come over".
Sits on your knees please
Starting to tease
Until you're boiling over.

Another hip chick
Sexy and slick
And she was driving me crazy.

My mond was right
And I couldn't fight
The urge to be with that lady.

She started beggin' me, "please"
She say, "I want you, come over".
She say, "Come on John,
Let's get it on
Before the hour is over".

You know I'm cool
Not nobody's fool
Who'd ever pass up an offer?

Finished my drink
Never did I think
She'd give me more
Than I'd asked for.
No, no, no, no, no, no, no, no.

Went to the Times Square Hotel
Where we unbuckled ourselves.
Reached down her leg gently where
There was a police badge pinned there.

What could I do'
You know a man gets so lonely.
And after all
You know this is New York City.

But when the curtain came down
A crowd gathered 'round
A camera, mike, and a soundman.

Mayor Kuch came on
"The hour of the John".
I pulled my pants on and I ran.

As she was beggin' me, "please"
She say, "I want you, come over".
She say, "Come on John
Don't you be gone
Because the hour ain't over".

She say, "baby come on up to my place.
I'll give you a few drinks.
We'll have a good time.
We'll drink some wine
We'll smoke a little number
And I know I'm gonna make you
Feel real fine.
All I want baby's
For you to come home
You're all I need....".

11. Phazar, the alien, after observing New Yorkers, has misgivings and decides to leave. At lift-off, a message written across the heavens in the rocket's exhaust, draws puzzled earthlings out into the streets, the Punk and Christie included. They too see the garbage. Their eyes meet. Facing one another, they reflect upon its meaning.

11. PHAZAR

Phazar came down on the steps of his orb
With his android bride on his arm.
And he promised peace and good things to them all
To protect the empire from harm.

He called a new day, he called a new world
One free and happy and fair.
And the humanoids smiled and felt self-assured
Because Phazar was there.

As they looked around and saw
All that was theirs.
Told from birth
That they were empire heirs.

As Phazar sought a way to lead
He beckoned peace to rise.
But the empire would not heed his words
Perpetuating lies.

And sm wars were born and people died
Supposed to keep them free.
And the strife it grew and grew and grew
A grim reality.

They looked around and saw
What left was theirs.
Told, told from birth
That they were empire heirs.

Now Phazar saw what he had wrought
Divisiveness and hate.
He formed a plan to change these things.
Confront man with his fate.

So he limbed up on the [illegible]port
The launching tower so high.
And he searched the heavens overhead
For a new star in the sky.

As the engines howled, the rockets burned
And blew leaves from their stalks.
Phazar launched his transporter
And then he just took off.

As they watched the rockets jettison
The orb moved out to space.
The humanoids they realized
The truth of Phazar's case.

And if anything was learned from this
In spite of all the tears.
It's that no one but yourself, my friend
Can save you from your fears.

And if peace is worth the effort
Then the force em overdue
In our universal empire
The peace begins with you.

CREDITS

DOUG ASHLEY: Sang all vocals, played guitar on tracks 2-6, 8-11, synth on 1,3,4,6,7,8,11, piano on 7, lynn percussion on 2,4,7,10,11, and bass drum on 3.
BRUCE BUNDY: Played bass on 3,5,10.
LEO ESCALANTE: Played synth on 2,9.
TONY FRANCIS: Played percussion on 2.
TONY FORTUNA: Played lynn drum on 8,11 and simmons toms on 11.
ROB GERMAN: Played drums on 3,5,10.
JERRY GOTDIS: Played sax on 10.
JULES GUERRA: Played sax on 2,4,6-9, and synth on 11.
RANDY HASTY: Played guitar on 3,5,10.
DAN LAWRENCE: Played electric piano on 3,10.
RICK MASCARINAS: Played drums on 4.
JEFF MILLER: Played keyboards on 4,6.
CHARLIE MINUCCI: Played guitar on 4,6,7.
SEAN MULLIGAN: Played drums on 2,4,6,7.
DAVE OSTERCZY: Played bass on 4,6,7.
CALVIN THOMPSON: Played bass on 2,8,11, synth on 11, and lynn percussion on 2.

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Character photographs by Alberto Rizzo
Styling by Image Control

My special thanks to Allen Selby, Michelle Sevage, and the gang at Electric Lady, the many talented musicians and friends who played on this record, to Patrick, Brad, North, and Alberto at Image Control, to my parents, and to God.

Dedicated to the memory of Paul Joyce

Newsletter: We'd love to hear from you!
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Jamming on the Rock!

Bongo-Jerie



COMING TOGETHER





Music by Caribas International

Bongo-Jerie	Lead vocals, percussion
Joshua Jagdhar	Guitars, vocals
Sherman Valmond	Drums, vocals
Gerry Edwards	Bass
Tony Paul	Percussion, vocals
Micheal Benjamin	Keyboards, strings, synthesizer

Background vocals
Mike Benjamin, Joshua Jagdhar, Niel Moran-Guevera, Dee Moran-Guevera

Special appearance
Niel Moran-Guevera ..... Bass, Lead/Rhythm guitar

Composed ..... **Micheal Benjamin, Bongo J. Pringle**

Arranged by ..... **Micheal Benjamin, Bongo J. Pringle, Niel Moran-Guevera**

Produced by ..... **Micheal Benjamin, Bongo J. Pringle**

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Engineered and Mixed by:
Joei Karriem
John Rivers

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Bongo J. Pringle and Brad Parker

Photography and Graphic Design
Brad Parker

Special thanks to Niel Moran-Guevera, Dee Moran-Guevera, Joei Karriem, John Rivers, Caribas International and all who made it possible for this record to be completed. One Love—Jah Bless

-Bongo

Distributed by:
Al Je Productions, Inc.
c/o Bongo J.T. Pringle
1006 Randolph Ave.
St. Paul, Minnesota 55102

BO-JE Music Inc.

SPECIAL CLUB VERSION



BONGO-JERIE: Lead Vocals, Percussions, Composer
Born: Antigua, Caribbean

Bongo grew up between Antigua and St. Kitts, islands in the Caribbean. He started doing creative dancing and playing music at an early age, with steel-bands, and performed in various community concerts locally in Antigua, W.I. But always possessed the abilities and desires to heighten his musical and artistic profession. His musical idols are Bob Marley, Jimmy Cliff, Qunicy Jones, Otis Redding, Stevie Wonder, Short Shirt, Ray Charles, and James Brown. Bongo has performed with Antiqua's "Serenaders Steel-Band," "Mixtures," and "Sons of Nature." After moving to the U.S. in 1978 he immediately joined Simba (a reggae group). He finds his roots in the music of Afrika and the Caribbean, and now celebrates his love and musical vibrations with Caribas.

COMPLIMENTS
BO-JE MUSIC, INC.

JAMMING ON THE ROCK

Verse 1

Carnival Time in Wadadli
And I'm here to claim my piece of the Rock...now
So join me come let's party
The music going non-stop.....yeah
Antigua is jumping today plenty action this way
Better listen to what I say
I go make your move fall in the grove
Get right down we're going to rock down this Town
'cause!

CHORUS:

We're jamming on the Rock
I man go.....mash it up
We're jamming on the Rock
So.....shake it up
We're jamming on the Rock
I say to.....Rock it up
We're jamming on the Rock
But don't break it up

Verse 2

Every time I hear a steel-band note ring out
The blood rushes in my veins
And I can feel my energy level rising
The music's pouring down like rain
People jumping high! high! colors flashing in the sky
Pretty legs shuffling while the bands jamming
It's Carnival time to start to jam
This sweet music to make us shine
'cause!

REPEAT CHORUS:

Verse 3

Last lap in Wadadli
So let's band together for that now
One big celebration what a beautiful occasion
Thousands of people just having fun
Antigua's Carnival what a jamming festival
Bands on Market Street I'm jumping to the beat
I give it all I got, let it out on the Rock
People start to cheer come bakc next year
'cause!

REPEAT CHORUS:

Chant: Rock it! Jam it!

Composed by : Michael Benjamin,
Bongo J. Pringle
Arranged by: Michael Benjamin,
Bongo J. Pringle
Neil Moran-Guevera

COMING TOGETHER

Hey man.....What I say
You don't know
Stopped listening years ago
You got your plan
Never shared it with anyone
Now it's too late
And there is destruction
So let's have some more communication.....Yeah!
And start giving positive vibrations.

CHORUS:

And that is why
I give to you
You give to me
So we'll be free
We have to make it better
Understand one another.....(Love one another - in second chorus)
We can't live apart
So let's start

MELODY:

Coming together to make this a happy place
Coming together to jam sweet music....music!
We don't want nothing standing in our way
We're coming together to make this a Ire day.

Let's start!
Let's dance! (Bridge after second melody)

Seeing only what they want to see
Hearing only what they want to hear.....mercy
The echoes never reach them
Although they won't agree.....no
They living in their own reality.....Babylon
We must have some more communication.....now!
And start giving positive-iration

CHORUS: And that is why.....
MELODY: Coming together.....

We're coming together here in love
We're coming together in harmony
We're coming together all over this wide world
We're coming together universally
So let's have some more communication...Lord! Lord! Lord!
And start giving positive vibrations.

CHORUS: And that is why.....
MELODY: Coming together.....

Jam after third melody

Composed by: Michael Benjamin
Bongo J. Pringle.
Arranged by: Michael Benjamin,
Neil Moran-Guevera.
Bongo J. Pringle

DIXIELAND

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THE ROYAL GARDEN RAJAHS and THE CHICAGO GIANTS

Grand Award



Grand Award

DIXIELAND MOODS painted by Arthur Shilstone

THAT'S APLENTY • ROYAL GARDEN BLUES • BACK HOME IN INDIANA • STRUTTIN' WITH SOME BARBECUE
SUNDAY • JADA • WHY WAS I BORN • CRAZY RHYTHM • AIN'T MISBEHAVIN'
THREE LITTLE WORDS • LADY BE GOOD • I DIDN'T KNOW WHAT TIME IT WAS • BUD'S BLUES

LONG PLAYING RECORD **G.A. 33-313**

Grand Award

G.A. 33-313

Long Playing 33⅓ RPM

C

WORLD'S GREATEST MUSIC

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Treasured by Music Lovers

WORLD'S GREATEST ART

JAZZ

Dixieland Style—Will Bradley & Orchestra
Bobby Byrne & Orchestra

Chicago Style—Bud Freeman & his Trio

Side 1

Two great Dixieland jazz groups combine to extend an excellent sampling of this famous, two-beat form of jazz, which has lived on and on during the years, and which is probably played better by today's musicians than by the men with whom it originated down in New Orleans almost half a century ago.

The Bobby Byrne unit here is composed of six jazz stalwarts. Besides being an orchestra leader, Bobby has been starred with various units on radio and television. His trombone is complemented here by the trumpet of Peewee Erwin, long starred with Benny Goodman and Tommy Dorsey, and by the clarinet of Peanuts Hucko, who was such an important member of Glenn Miller's A. A. F. Band. The rhythm section has pianist Billy Maxted, who is also an arranger of note, bassist Jack Lesberg, long a favorite in Dixieland clubs and also a studio musician, and Cliff Leeman, who played drums for Artie Shaw and Charlie Barnet and is currently featured with Raymond Scott on *Your Hit Parade*. The Byrne boys play *That's A Plenty, Royal Garden Blues, Back Home in Indiana* and *Struttin' with Some Barbecue.*

The other Dixieland group is led by another famous band-leading trombonist, Will Bradley, considered by many of his brethren to be the leading exponent of the slide horn. He is joined here by Duke Ellington's former star trumpeter, Rex Stewart, by Goodman and Dorsey alumnus Bud Freeman, one of the world's most illustrious tenor saxists, by Bill Stegmeyer, well-known clarinetist and arranger, by Louis Stein, one of the bright new piano stars, by Trigger Alpert, long associated with Miller and now a leading studio bassist, and by a new drumming find, Paul Kashian. This unit plays *Sunday, Jada* and *Why Was I Born.*

Side 2

More or less an extension of Dixieland jazz is Chicago jazz, which carried the basic form of jazz a step further through the use of current songs instead of the usual Dixieland standards, plus the addition of a tenor sax to the trumpet, clarinet, trombone set-up.

Most famous of all Chicago tenor saxists is Bud Freeman, who was an important member of the Austin High group (which included Bix Beiderbecke and Benny Goodman) when Chicago jazz first began. During the years, Freeman has never strayed from the intense, driving style that characterizes this form of jazz, and here, aided by the sympathetic piano of Dave Bowman, plus the exciting drumming of Don Lamond, usually considered a modern drummer (he sparked Woody Herman's First Herd), he produces six typical Chicago-style jazz renditions, *Crazy Rhythm, Ain't Misbehavin', Three Little Words, Lady Be Good, I Didn't Know What Time It Was,* and an original titled *Bud's Blues.*

GREAT PERFORMANCES *by*

Bobby Byrne	Cliff Leeman	Louis Stein
Peewee Erwin	Will Bradley	Trigger Alpert
Peanuts Hucko	Rex Stewart	Paul Kashian
Billy Maxted	Bud Freeman	Dave Bowman
Jack Lesberg	Bill Stegmeyer	Don Lamond
	Eddie Safranski	

JAZZ
Dixieland and Chicago Style

Side 1

THAT'S A PLENTY • ROYAL GARDEN BLUES • BACK HOME IN INDIANA • STRUTTIN' WITH SOME BARBECUE • SUNDAY • JADA • WHY WAS I BORN

Side 2

CRAZY RHYTHM • AIN'T MISBEHAVIN' • THREE LITTLE WORDS • LADY BE GOOD • I DIDN'T KNOW WHAT TIME IT WAS • BUD'S BLUES

JAZZ

by TRACY SUGARMAN

Tracy Sugarman has been in the forefront of the young illustrators who have been giving new diversion to graphic art since the end of World War II. A graduate of the Syracuse University College of Fine Arts in 1943, Mr. Sugarman was the winner of the gradaute award in illustration.

For three years he served as a Lieutenant in the Navy, seeing action in the European Theatre. At the end of hostilities, Mr. Sugarman studied for two years with David Stone Martin at the Brooklyn Museum Art School. His career in illustration has ranged far afield. He has done work for several publications such as Esquire, Colliers, McCalls, the American Magazine and Parents Magazine; has illustrated several juvenile editions for Wm. Morrow Publishers, and has done extensive work for many of the large advertising agencies in the East.

Tracy Sugarman has sold many of his paintings to lovers of modern art. He has constantly sought new forms and explored new media, feeling always that the commercial field of Madison Avenue can be as challenging and creative as 57th Street around the corner.

This young artist brings to record covers a creative talent rarely utilized in this field. Unlike most artists, he did not receive specific instructions to produce a particular type of cover, but was merely told the subject of the record album, and from there his wonderful creative ability took over to produce the imaginative cover you see. His use of strong blacks and bold splashes of color combine to give a feeling of youth and vitality to his work, and an exciting sense of movement and direction.

Tracy Sugarman was born in Syracuse, New York, and now makes his home in Westport, Connecticut with his wife and two children. He has an extensive interest in Jazz as well as classical music, and has a very fine collection of records.

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Printed in U.S.A.

The Pleasant Valley Boys

He's Calling Me



OLD HOMESTEAD STEREO SOUND

The Pleasant Valley Boys...

He's Calling Me

Side One

HE'S CALLING ME–2:12
Hager–Pathway–BMI

SORRY I NEVER KNEW YOU–3:07
P.D.

HALLELUJAH, I'M READY–2:20
P.D.

RANK STRANGER–3:10
Brumley–P.D.

I KNOW–3:23
Burns, Rouse, Mann, Tripp–BMI

PRECIOUS MEMORIES–2:28
P.D.

WAYFARING STRANGER–2:19
(INSTRUMENTAL) P.D.

Side Two

JOSHUA–2:30
P.D.

ONE OF THESE DAYS–3:09
Al Gross–Old Homestead–BMI

FIRST LOVE–2:45
Fletcher

BUILD MY MANSION–2:40
Rambo–BMI

TWO COATS–4:10
P.D.

IS THERE ROOM FOR ME–3:06
Sherry–BMI

JESUS HOLD MY HAND–2:04
(INSTRUMENTAL) P.D.

Art Work Stan Hester–Milford, Michigan
Recorded at Bill Carpenter Studio
8230 Hyne Rd., Brighton, Michigan
Produced in Association with
Skunk Valley Productions, Ann Arbor, Michigan.

*

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"He's Calling Me", title of this album, and words that have inspired Roy Derringer to keep on. Roy is tenor singer, rhythm guitar player, and founder of the group. He has worked hard but said he would have given up many times–had it not been for the "Grace of God".

Roy formed The Pleasant Valley Boys in the spring of 1967. That fall, the Michigan First Annual C/W Music Association awarded this group 2nd (SECOND) place title in Bluegrass Competition.

Humble, and determined that gospel music could compete in public competition, Roy's group began to work hard for the 1968 Competition. However, Don Gibson, lead singer and guitar player felt that he must leave. This he did much to Roys regret, but all good wishes.

Charles Patrick of Charlotte, Michigan, mandolin player and Red Martin, Jackson, Michigan, five string banjo artist stayed. Hassel Lester, guitar player remained also.

Don Clay replaced Don Gibsons leaving. However, fate seemed to deter things again and in February 1968 Hassel Lester left the group. Shortly thereafter, mileage between Charlotte and Jackson regretfully forced Charles Patrick and Red Martin to do the same. A little dampened in spirit, Roy kept on.

The Lord replaced this loss with Eddie Carroll, bass singer and lead guitar. Tom Rains also joined the group to play mandolin and sing baritone. Soon, his presence proved that these were but a few of Tom's many talents.

Together, they made many appearances. A radio broadcast on WYNZ Ypsilanti opened many doors for them, and soon they were able to produce an LP, "The Fields Have Turned Brown".

Not ever giving up his belief that Gospel groups could compete proudly in public competition, they entered the 1968 Competition. After the preliminarys in August, they were picked to return for the "finals" in September. This time–"First Place Award" for "The Pleasant Valley Boys". This had proven to Roy that Gospel groups do, can, and should compete in such activities.

God blessed the group abundantly. Many people, I am sure were also blessed by their songs.

As before, the Lord saw fit to change things. Don Clay and Eddie Carroll left and The Carroll Country Boys was formed by them.

Tom and Roy, idle for a while, realized that maybe a complete duplication was not what the Lord had in mind.

Alex Grose, bass singer from South Lyon and friend of Tom, became the next very important part of this team. Then came Howard Redman, better known as "Skeeter", who was a friend of Al's. Lead singing and lead guitar were just a few of Skeeters talents.

Together, these four men set out with determination and the "Grace of God" to create the "New Sound" of The Pleasant Valley Boys.

Still lacking a bass player, this "new" group made an appearance at the Grand Opening of the "Holland Homestead Country Music Round-Up" in Waldron, Michigan. After their performance that night, the Lord met their need. Arvin Holland, producer of the "Round-Up", introduced Tom and Roy to Dan Brown. Dan accepted their invitation to audition for them. Finally, the last and important role of bass guitar player had been filled.

Together, these men, armed with their talent, instruments, determination and as before, the "Grace of God" set to work. Their versatility and talents have created the new sound which is brought to you in this album. Their prayer I'm sure is that it will be a blessing to all and that God will be Glorified.

Sincerely in Christ
Wanda Derringer



DAN BROWN–Bass guitar player. Born and raised in Hudson, Michigan. Dan's desire is to someday be able to devote his talents to the Lord as a full time career. Though somewhat new to the field of music, Dan has much to contribute. He has always been a fan of Gospel Music. Dan lives near Ypsilanti, Michigan.

ALEX GROSE–Noted for his fine lead voice, but even more for his beautiful and dynamic natural bass voice. Al takes great pride in the "instrument" that he uses, "The Holy Bible." He's better known as the preacher of the group. Born in Victor, West Virginia, he came to Michigan in 1952. He and his wife Dorothy have a son and a daughter. They make their home in South Lyon, Michigan. Before joining the group, Al sang with Bill Carpenter. The Song "One Of These Days" was written by Al and tells about his dad who died while Al was a baby.

HOWARD REDMAN–Better known as "Skeeter" Lead singing and lead guitar are but a few of his talents. Skeeter was born in Nimons, Arkansas but raised here in Michigan. In 1969, the Lord called him to dedicate his talents to the music ministry, and so he has. Skeeter and his wife Carol and three children live in South Lyon, Michigan.

TOM RAINS–Mandolin player, baritone singer and fine Christian man. Tom hails from Jamestown, Tennessee. Before joining the group, Tom played for various gospel groups throughout the state. His talents are a great asset to the group, to say the very least. Tom, his wife Flonnie and their three sons are long time residents of South Lyon, Michigan.

ROY DERRINGER–Tenor singer and rhythm guitar player. Roy was born and raised in Herndon, West Virginia. After his USMC discharge in 1951 Roy came to Michigan. In 1958, Roy devoted his life and musical talents to the Lord. This was the answer to a praying mother and deacon fathers prayers. Roy, his wife Wanda and their four sons live in Ypsilanti, Michigan.

GRATITUDES:

We are certainly grateful to John Morris for his talents extended on the song TWO COATS. John sings lead for the group, and was truely inspiring.

We wish to extend our grateful appreciation to Mr. Stan Hester, the artist who designed the beautiful cover for our album.

To Bill Carpenter and John Morris for all their time and efforts during the recording sessions. Also for their direction, certainly an important factor necessary in the production of the LP.

Sincerely,
The Pleasant Valley Boys

Martin Printing & Album Co.



Hymns We Love to Sing....

BLUEGRASS STYLE

BILL JONES and the

BLUEGRASS TRAVELERS

HYMNS WE LOVE TO SING — BLUEGRASS STYLE

Bluegrass Gospel Music has always been popular in the Ozarks and has been a distinctive factor in our heritage for many years. Distinguished features of Bluegrass Gospel Music are the sincere and enthusiastic authority in the presentation of the performers.

Bluegrass Gospel Music is a "real thing" to the Ozarkian people. Bill Jones and the Bluegrass Travelers are the "real" Bluegrass Singers as they know and feel what they're singing about.

I'm sure you'll enjoy this treasure of the greatest in Bluegrass Gospel Music.

Jimmy Clutchard



Bill Jones and the BLUEGRASS TRAVELERS

Bill Jones and the Bluegrass Travelers have been appearing at Bluegrass Festivals and Churches through out the mid-west for the past several years.

We play the traditional style of Bluegrass and specialize in gospel music. Carol sings lead; Mona, tenor; and Bill, baritone.

We would like to take this opportunity to express our thanks to the fine musicians that helped us on this album. To Garvin Lee, Fiddle; Kenny Cantrell, Banjo; and Chuck Stearman, Mandolin.

We hope you will enjoy this album and that our effort to bring you the gospel in song will bless your hearts and bring you hours of listening pleasure.

THE BLUEGRASS TRAVELERS

side 1

TAKE YOUR SHOES OFF MOSES

MAN OF GALILEE

LIFT YOUR EYES TO JESUS

PRAYER BELLS OF HEAVEN

WHERE THE SOUL OF MAN NEVER DIES

I'LL WEAR THE BANNER

side 2

YOU GO TO YOUR CHURCH

GLORY LAND IS NEARING

CRY FROM THE CROSS

THE OLD VILLAGE CHURCH ON THE HILL

CHURCH IN THE WILDWOOD

STAIRWAY TO HEAVEN

BANJO.....Kenny Cantrell
FIDDLE.....Garvin Lee
MANDOLIN.....Chuck Stearman
RHYTHM GUITAR.....Carol Jones
LEAD RHYTHM GUITAR.....Mona Jones
BASS.....Bill Jones

SPBGMA

cavern custom recording

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MULTIPLE SUBTERRANEAN RECORDING STUDIOS
PHONE 836-4000

FOR INFORMATION CONTACT: Bill Jones, Box 466
Dixon, Missouri 65459
Phone: (314) 759-7716

43

243

#43

EREO/CST 602

CROWN RECORDS

THE NASHVILLE SCENE

"WHERE HAVE ALL THE AVERAGE PEOPLE GONE"

MORE TODAY'S COUNTRY & WESTERN FAVORITES

BOB CURRIE

I'LL NEVER EVER LOVE AGAIN
BRING BACK THOSE YESTERDAYS
I WISH I COULD FALL IN LOVE AGAIN
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
I BELIEVE EVERY LIE YOU EVER TOLD ME
I CAN'T WIN FOR LOSING
GIVE ME BACK MY HEART
I LOVE YOU SO BAD
REAP THE WILD WIND
DIAL THIS NUMBER
COME UPPANCE
THAT'S THE WAY



CROWN RECORDS

Music for every mood

THE BEST HIGH QUALITY RECORD VALUE TODAY

































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Los Angeles, Calif. 90044

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STEREO/CST 611



THE NASHVILLE SCENE

You & Your Sweet Love

THE TENNESSEANS

YOU AND YOUR SWEET LOVE
BLUE CORAL
LUCKY JIM
HONEST IS THE ONLY WAY TO GO
YOU'RE SO REAL
LAST TEARS FOR ME
RUBY'S MINE
COUNTRY SINGER
MY TEARS WERE TOO SLOW
FUNNY WHAT MONEY WILL DO
EVERY TIME I HEAR THE FIDDLE PLAYING
TENNESSEAN SWING

CROWN RECORDS

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Handle this disc with great care, especially avoiding touching the playing surface with fingers (skin oil damages the vinyl). Use a soft, damp cloth to clean the disc and store the record carefully in the jacket, at moderate temperature. Never expose this record to direct sunlight. With proper care this stereophonic disc should give you lasting listening pleasure.

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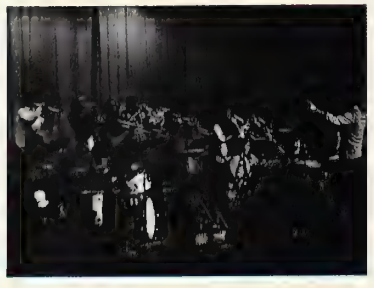













MERIDIAN WEST

COLLEGE OF THE REDWOODS STAGE BAND - Jerrold Moore, Director

SIDE ONE

"Bossa Nuts!" . . . . . *Charles Bulla*

Soloists: Michael Moore, alto sax; Bill Allen, trumpet; Dana Wheaton, trombone

"April" . . . . . *Randy Ames*

Barry Block, alto saxophone; Randy Carrico, trumpet

"St. Thomas" . . . . . *Michael Moore*

Barry Block, tenor sax; Charles Bulla, drums; Alvin Camillo, congas; David Burn, timbales

SIDE TWO

"These Are Eyes of Rain" . . . . . *Dana Wheaton*

Dana Wheaton, trombone

"Meridian West" . . . . . *Jerrold Moore*

Lawrence Mooney, trombone; Michael Moore, soprano sax; Joe DeAndries, tenor sax; Dick Titterington, flugelhorn; Dana Wheaton, trombone; Barry Block, alto sax; Charles Bulla, drums



"MERIDIAN WEST" may be a geographical state of mind. Certainly it is a creative state that is not restricted by the "Lands End" of other paths . . . . . Kenneth Rexroth has said that, "In the creative act is the salvation of the world" which may be a little presumptious, but still suggestive of the importance of individual contributions. . . . . Music as a communications medium is capable of experientially connecting us to many cultures, past, future, and the many directions of the present . . . . . Jazz, being essentially a "speak for yourself" medium, affords us expression of a very honest, personal sort . . . . . We don't have to speak through someone else's creations . . . . . I'm very proud of the students at the College of the Redwoods who have responded to their environment in creative ways and especially the students whose original compositions are represented on this record . . . . . This album is dedicated to the potential in all of us for exploring and expressing our own uniqueness in whatever directions our compass might suggest . . . . .

PERSONNEL

Woodwinds	Trumpets	Trombones	Rhythm
Michael Moore	Randy Carrico	Dana Wheaton	Jim Royer
Barry Block	Bill Allen	Lawrence Mooney	Ian Cone
Candace Tinkler	Randy Ames	Charles Richards	Charles Bulla
Joe DeAndries	Dick Titterington	Gary Stipek	David Burn
Darcy Christenson	Jim Sernesky	Jan Stout	Alvin Camillo

M·I·K·A·E·L K·I·R·K·E



SIDE ONE

Just Can't Win (M. Kirke)
Survivor (M. Kirke)

SIDE TWO

Only for You (J. Bivona) *
Something About You (T. Loughran) *
My Love (M. Kirke) *

MUSICIANS:

MIKAEL KIRKE: Lead and backup vocals.
RICK DERRINGER +: Lead and rhythm guitars and backup vocals on "Just Can't Win" and "Survivor." Synthesizers on "Survivor." Electric guitar on "My Love."
MIKE MIRANDA: Lead and rhythm guitars on "Only for You" and "Something About You." Rhythm guitars on "Just Can't Win" and "Survivor."
JOE BIVONA: Lead and rhythm guitars and backup vocals on "Only for You." Rhythm guitar on "Something About You." Acoustic guitars on "My Love."
STEVE PRIEST: Bass guitar on "Just Can't Win" and "Survivor." Backup vocals on "Something About You."
DAVID GRAHAME: Bass guitar on "Only for You," "Something About You" and "My Love." Backup vocals on "Only for You."
JOHN MARELLI: Drums on all. Backup vocals on "Only for You."
CHRIS MEREDITH: Grand acoustic piano on "My Love."
DAVID BECK: Synthesizers on "Something About You" and "My Love."
RUSSELL VELASQUEZ: Backup vocals on "Only for You."

Produced by Rick Derringer for High Calibre Productions, Inc.
except for * Produced by Carl Casella & Mikael Kirke for MIKALEX ENTERPRISES, INC.

Recorded at Planet Sound, N.Y.C.
Engineer: Carl Casella
Assistant Engineer: Paul Silvestro

Photography: **Mark Weiss**
Makeup/Styling: **Diane Matthews**
Production Assistant: **Patricia Roesch**
Cover Concepts: **Mikael Kirke**
Art Direction: **Francesca Strauss**



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ALIEN
SONS OF THE UNIVERSE


1 ▲ SONS OF THE UNIVERSE ▪ PROJECT TOMORROW ▪ BREAK THROUGH ▲ FLY ▪ LOVE TOUCH ▲ 2 ▲ MIDNIGHT WISH ▪ ANGEL OF LIGHT ▪ THE OTHER SIDE OF THE SUN ▲ ALIEN EYES ▪ ZARION ▪
PRODUCED BY ▲ RON DANTE ▪ JOHN LISSAUER ▪
6E-221
elektra
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ELEKTRA
6E-221

Many years ago, when the knowledge of impending doom reached an elite few there on Atlantis, a small ship, the only one of its kind, was sent into the Universe. Tears filled their eyes, as Atlantis began to sink beneath the mighty waters of the Earth.

Believing that all life as they knew it had vanished beneath the ocean, the few quickly lost sight of Earth as their craft approached the speed of light. Three and a half years later, they arrived in a galaxy that housed an enormous planet of great beauty with a lilting melody masterfully spun by its own orbit: ZARION, the cultural planet of music and fine art. The weary Earth travelers were graciously welcomed by its inhabitants, and the King soon approved their request to dwell on Zarion unto time indefinite.

In time sons were born of Zarion women. We are those sons. Vance, Cristen, and Michael. We quickly gained the King's favor, as we grew writing and singing songs of praise to the King and his kingdom. Years later, we were commissioned by the King to go into the Universe to study and record the music of the spheres. After years of light passed, suddenly, beautifully spinning before us, was the home of our forefathers—the Earth. Emotion exploding within us surfaced immediately in the form of a song entitled "Sons of the Universe."

Today we are living among you, experiencing life and love, thought to have vanished long ago. We refer to ourselves as Alien.

Dance

PRODUCED BY
RON DANTE AND JOHN LISSAUER
MICHAEL • VOCALS AND KEYBOARDS
CRISTEN • VOCALS AND PERCUSSION
VANCE • VOCALS AND GUITAR
SAUGER • KEYBOARDS AND SYNTHESIZER
BOBBIT • BASS
BAZARO • DRUMS
JAETON • GUITAR
ELIRAN • GUITAR
RICH ULFIK • EXTRA EFFECTS
SUZANNE CIANI • SPECIAL ELECTRONIC MUSICAL SOUNDS BUCHLA SYNTHESIZER AND PROPHET V
ENTIRE MUSICAL CONCEPT CREATED BY
MICHAEL, CRISTEN AND VANCE
ALL SONGS ARRANGED BY
JOHN LISSAUER AND ALIEN
ALL SONGS COMPOSED BY ALIEN

RECORDED AT
MEDIA SOUND STUDIOS, NEW YORK
SOUND MIXERS, NEW YORK
HIT FACTORY, NEW YORK
MASTERED AT ALLEN ZENTZ
RECORDING BY CHRIS BELLMAN
ENGINEERS: MICHAEL DELUGG
MICHAEL BRAUER JOHN PACE LEANE UNGER
ASSISTANT ENGINEERS: TERRY TOSTELLO
JAMES NICHOLS

SPECIAL THANKS TO
RON DANTE
JANET LA FATA
ALAN GRUBMAN
ROBERT L. GENGO
PEG HARLESS
AL DE MORINO
MICHAEL GREGORIO
JOSEPH GENGO
TONY SANTARELLA
VINCENT LA FATA
JOAN MCBRATNEY

*TO AN EARTHLY PRINCESS WHOSE LOVE AND ENDURANCE KNOWS NO LIMITS
WE DEDICATE THIS ALBUM TO THE PLANET EARTH

Michael · Cristen · Vance

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1

SONS OF THE UNIVERSE

Faster than the speed of light
Color prisms flashing bright
And the dancing of the light
Lights up our eyes
and makes us smile once more

Chorus
We are the sons of the universe
We are the sons of love
We are the sons of the universe
And we sing—of love

Moving at the speed of sound
We can hear the singing stars
And the music from the light
Lights up our lives
And makes us sing once more

Chorus

Passing through each galaxy
We're enchanted by their songs
But no greater melody
Can there ever be
Than earth's song of love

Chorus

PROJECT TOMORROW

Tomorrow
Dreams can come true
Tomorrow
Make a wish and see it through

Chorus

Project tomorrow
We're on
You're on
Everybody on
A new tomorrow
(1st Chorus)
Time for sharing of our minds
(2nd Chorus)
Find the gift you have inside
(3rd Chorus)
Use your gift—This is the time to—
This is tomorrow
We're on
You're on
Everybody
Touch me—Feel me—I'm real

Dreamer
Whoever you are
Tomorrow
You will be a shining star

Chorus

I'm not afraid to love you
On a mission we are
I'm not afraid to share
We're all part of the universe
Don't be afraid we love you
We have come very far
Don't be afraid—to care
We have conquered the universe

Tomorrow
Reaching the stars
Making dreams come true
Just believe in who you are

Chorus

BREAK THROUGH

Break through
We got to you
We've arrived

Break through
We're lovin' you
We're alive

Did someone tell you
Your super dream is real
Kid you're good but
Got a long way to go

Do you wanna make it
Only the strong survive
If you can take it
You'll star in the show

Stand up and face the world
You'll break through—break through
Stand up and face the world
You'll break through

Break through
We got to you we've arrived

Break through
We're lovin' you
We're alive

If someone tells you
Your super dream is real
Kid you're good but
Got a long way to go

Don't be discouraged
Look at the times we failed
Then you'll know
How far you must go

So stand up and face the world
You'll break through—break through
Stand up and face the world
You'll break through

FLY

Stars are shining
Love to spend the night with you
Watching the sunrise
Talkin' bout the things we'll do

When dawn is breaking
We'll fly over the beach
See the ball of fire
Light the sky
Shining in your eyes

Chorus
Oh, oh come fly with me
There's so much to see
Glide through the air
With new love to share

Lost in the clouds
We'll love away the afternoon
Sail through a canyon
Maybe see an island too

When the sun is setting
We'll fly out to the sea
There I'll hold you
In the open sky
Shining in your eyes

Chorus

LOVE TOUCH

Misty eyes
Beaming
Tender hearts
Feeling
Open minds
Sharing
This is love

Gentle hearts
Beating
Reaching hands
Touching
Joyous hearts
Planning
This is love

Chorus
Loving you is right
So right
Touching you is right
So right
We've got love
We got the love touch
Love
We got the love touch

Tender lips
Kissing
Making vows
Hoping
Anxious hearts
Meeting
Making love

2

MIDNIGHT WISH

When I'm far away
I'm missing you
My morning star
Traveling wonderous hours
Hoping
I'm still in your heart

Chorus
It feels good to hold you
And love you again
You are my midnight wish

Of all the women I have loved
Not one can match your grace
Loving me through lonely nights
While I was lost in space

Chorus

ANGEL OF LIGHT

Flashing lights
in the night
Timeless journeys
Magic flight
Moon-lite ships
Go sailing by
many people
Asking why
There are some seeking flight
singing out
in the night

Chorus
Starship come shine so bright
Take me angel of light
It's a thriller

Climb on board
our silver coach
We welcome you
I am your host
Let my words
If I may speak
Assure you all
Our mission's peace
There are some seeking flight
Singing in the night

Chorus

THE OTHER SIDE OF THE SUN

Will you still love me on
the other side of the sun
We can laugh and sing our lives away
Never let it come undone
We can fly away
Let's leave today
We'll make love on the cool silver plane
So come with me to
the other side of the sun

Will you still love me on
the other side of the sun
I can show you life beyond your dreams
In the land that I come from
We can fly away
Let's leave today
We'll make love in the warm purple rain
So come with me to
the other side of the sun

Don't let me down
Earth girl don't run away
We'll be back again someday
When we leave the ground
Earth girl we're on our way
You'll be glad when we touch down

Will you still love me on
the other side of the sun
Let me show you life beyond your dreams
in the land of many suns
We can fly away
Let's leave today
We'll make love on the green emerald sand
So come with me to
the other side of the sun

ALIEN EYES

Well we came upon a lovely maiden girl
as we flew across a cool moon-lite stream
and the stars did glow in her wondering eyes
as she watched me walk out of a dream

Chorus
Alien Eyes—They're hypnotizing
Alien Eyes—How Tantalizing
Alien Eyes—Where are you coming from?

As she stared at me in the midnight breeze
I was careful not to frighten her away
When she saw my eyes
She reached out to me
Then she touched me and started to say

Chorus

My home lies far beyond the sun
in peace and in love I do come
Let's walk through your green fields of grass
and talk till the night has past
Oh! we found love
Oh! we made love

Now the risin' sun in the eastern skies
let me know that it was time for us to leave
and as the earth did fade on that glorious day
I took with me the words that she said

Chorus

ZARION

Zarion, starship city
Countless wonders magnify her beauty
Unveiling secrets, constant pleasure
Come along to Atlantis in the sky

Chorus
We call her Zarion—are you coming?
Zarion—you will love her
Zarion—city of dreams
Zarion—light years away
We're comin' home today

Zarion, starship city
Endless powers matched only by her beauty
This is the moment, the time for leaving
Climb on board, for Atlantis in the sky

Chorus

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THE CHECKERS



HOUSE WITH NO WINDOWS

DON'T STOP DAN

FLAME IN MY HEART

LOVE WASN'T

MY PRAYER TONIGHT

I PROMI

SING

503

THE CHECKERS

A SIDE

1. HOUSE WITH NO WINDOWS
2. GHOST OF MY BABY
3. DON'T STOP DAN
4. NIGHT'S CURTAINS
5. OVER THE RAINBOW
6. FLAME IN MY HEART
7. OH OH OH BABY
8. LET ME COME BACK

B SIDE

1. TRYING TO HOLD MY GAL
2. MY PRAYER TONIGHT
3. LOVE WASN'T THERE
4. MAMA'S DAUGHTER
5. I PROMISE YOU
6. YOU'VE BEEN FOOLING AROUND
7. WHITE CLIFFS OF DOVER
8. WITHOUT A SONG

MANUFACTURED IN SWEDEN

SING

CHANGE OF FACE

WHITEFACE



SRM-1-4017

MERCURY

SIDE ONE

LET ME SLIP INTO SOMETHING (And It's So Good)
(Stephanie Brown / Sandy Linzer)
Famo Publishing, Inc. / Kick Your Music (BMI) ASCAP

SAY WHAT YOU MEAN
(Benny Rappa / Doug Bare)
Undertow Publishing (BMI)

STAY BACK
(Rappa / Baker / Beckhorn / Dunaway / Hardwick)
Undertow Publishing (BMI)

DOUBLE OR NOTHING
(Hardwick / Dunaway / Bare / Rappa / Foster)
Undertow Publishing (BMI)

SAVED BY THE BELL
(Doug Bare)
Undertow Publishing (BMI)

SIDE TWO

KEEP HOLDIN' ON
(Andy Fraser / Alfred McCrary)
Island Music / Restless Music (BMI)

BE TRUE
(Benny Rappa)
Undertow Publishing (BMI)

CROSS YOUR HEART
(Doug Bare)
Undertow Publishing (BMI)

SURE BET
(Rappa / Bare / Dunaway / Hardwick)
Undertow Publishing (BMI)

ONE MORE TIME
(Doug Bare)
Undertow Publishing (BMI)

PRODUCED BY PHIL BENTON & PETER LUBIN
FOR ITONIC PRODUCTIONS, INC.

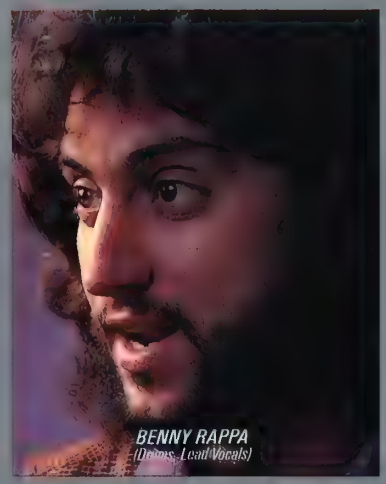
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ENGINEERED BY **RICHARD WELLS & PHIL BENTON**
ARRANGED BY **PETER LUBIN, PHIL BENTON, AND WHITEFACE**
MIXED AT **SOUNDWORKS STUDIOS,** NEW YORK CITY, "KEEP HOLDIN' ON"
MIXED AT **MONARCH STUDIOS,** ALPHARETTA, GEORGIA AND "BE TRUE"
MIXED AT **WEB IV STUDIOS,** ATLANTA, GEORGIA
MIXED BY **JERRY GARSZVA, PHIL BENTON, AND PETER LUBIN**
MASTERED BY **HOWIE WEINBERG** AT **MASTERDISK,** NEW YORK CITY
EQUIPMENT FROM THE **SOUND POST,** CHATTANOOGA, TENNESSEE

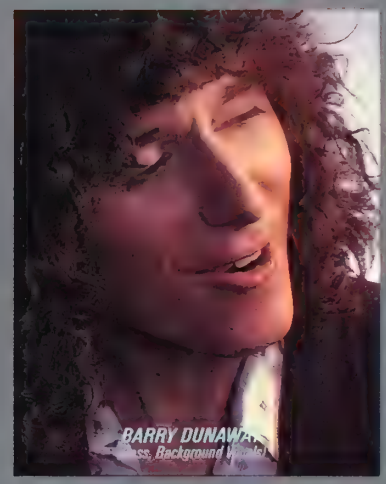
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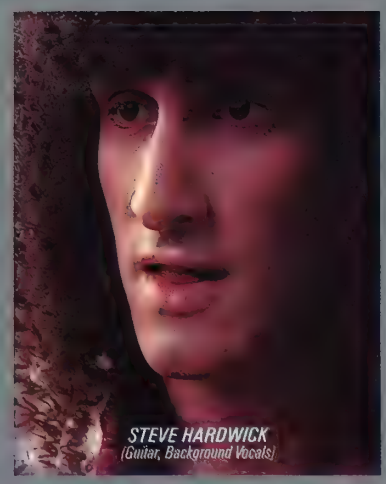
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[illegible]


BENNY RAPPA
(Drums, Lead Vocals)


BARRY DUNAWAY
(Bass, Background Vocals)


DOUG BARE
(Keyboards, Lead Vocals)


STEVE HARDWICK
(Guitar, Background Vocals)

SPECIAL THANKS: JOEL KATZ, BOB SHERWOOD, TOM TOOTHMAN, TEDDY BAKER, ART TITUS, SUSAN LUBIN, ILENE BERNS, PAUL DAVIS, BUTCH WILSON, BUD ROE, KEN HEWITT

Manufactured and Marketed by
PolyGram Records™

STEREO

VJS 5054

THE HARMONIZING FOUR
THAT OLD TIME RELIGION

VJ
VEE-JAY RECORDS



VJLP-5054

PRICE 10

VJ VEE-JAY RECORDS

The Harmonizing Four
That Old Time Religion

It is particularly fitting that an album titled "That Old Time Religion" should be performed by the Harmonizing Four. This because the group was founded way back in 1927 at Dunbar Elementary School in Richmond, Virginia. Of course none of the present members of the group is from the original group, however the traditions and authenticity have been handed down and cherished. The Harmonizing Four has given over 50,000 concerts throughout most of the United States and has made, as its specialty, the classics and semi classics in negro spiritual music.

The present members of the group are Thomas Johnson, who has been with the organization for over thirty years. The son of Thomas Johnson, Mr. Ellis Johnson is also with the Harmonizing Four and sings bass. Other members include Lonnie L. Smith, second tenor and guitarist, and Joseph Williams serving his twenty eighth year as baritone for the group.

The Harmonizing Four has displayed its versatility of song before audiences at Carnegie Hall and the Apollo Theatre of New York; Keil Opera House, St. Louis and many other fine auditoriums and showplaces.

OLD TIME RELIGION

WITHOUT HIM

AMAZING GRACE

TELL THE ANGELS

OH HAPPY DAY

CALVARY

WELL DONE

ONE LOOK

STANDING THERE WONDERING

OLD RUGGED CROSS

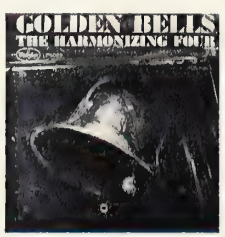
OTHER WONDERFUL RECORDINGS BY THE HARMONIZING FOUR



THE HARMONIZING FOUR VJLP-5002



GOD WILL TAKE CARE OF YOU The Harmonizing Four VJLP-5009



GOLDEN BELLS The Harmonizing Four VJLP-5025



NEARER MY GOD TO THEE The Harmonizing Four VJLP-5039



THE BEST OF THE HARMONIZING FOUR VJLP-5050

For Free Catalog Write: VEE JAY RECORDS P.O. BOX 69216 LOS ANGELES, CALIFORNIA 90069

Jimmie McElroy

MORE THAN I CAN BEAR



GLP-200

JIMMIE McELROY

MORE THAN I CAN BEAR

SIDE A

1. **MIDNIGHT CALLING**
   (Geoff Hurley) KaPenda Publishing (BMI)
2. **SHELTER ME**
   (Jack White, M. Spiro) Youngerster Musikverlag (Gema)/ Edition Sunrise Publishing, Inc. Adm. by Merit Music
3. **PIANO**
   (Bebu Silvetti) KaPenda Publishing (BMI)
4. **YOUR HOME**
   (Geoff Hurley, Kathleen Hurley) KaPenda Publishing (BMI)
5. **MORE THAN I CAN BEAR**
   (Mark Vincent Reilly (PRS), Daniel White (PRS)) Matt Music Limited (PRS) Adm. by Famous Music Corporation (ASCAP)

SIDE B

1. **LOVE LIGHT KEY**
   (Stan Devereaux) KaPenda Publishing (BMI)
2. **WHERE TWO LOVERS PLAY**
   (Bebu Silvetti) KaPenda Publishing (BMI)
3. **LOST IN YOUR LOVE**
   (Bebu Silvetti) KaPenda Publishing (BMI)
4. **HOT LATIN NIGHTS**
   (Bebu Silvetti) KaPenda Publishing (BMI)
5. **SO EASY**
   (Sue Sheridan (BMI), Steven R. Diamond (ASCAP)) Ensign Music Corporation (BMI)/Jobete Music (ASCAP)

Executive Producers: C.R. Anderson & Daniel Rivera
Produced by Daniel Rivera, Gary Strausbaugh
Co-Produced by Geoff Hurley
Arranged by Gary Strausbaugh, Bebu Silvetti
Engineered by Gary Strausbaugh, Geoff Hurley
Mixed by Gary Strausbaugh, Larry Ferguson
Drum Programming: Geoff Hurley
Keyboards: Gary Strausbaugh, Bebu Silvetti
Keyboards on "Love Light Key" by Gary Strausbaugh, Jimmie McElroy
Guitar: Dave Robinson, "Shelter Me", "So Easy"
Geoff Hurley, "Midnight Calling" *(Appearing courtesy of Gemini Records)*
Frank Danna *(Appearing courtesy of Gemini Records)*
Percussion: Eddie Katz
Saxophone: Jimmie McElroy
Flute: Jimmie McElroy
Background Vocals: Stan Devereaux, Diana Lee and The Gemini Choir
Recorded and Mixed at Gemini Records, 6934 E. 2nd Street, Scottsdale, Arizona 85251
Musical Tracks for Piano, Shelter Me, Lost In Your Love, Hot Latin Nights, Where Two Lovers Play, Co Produced by Jose Silva

Special thanks from Jimmie McElroy to: C.R. Anderson, Daniel Rivera, Gary Strausbaugh, Geoff Hurley, Mr. & Mrs. James O. McElroy, Candace Marie, Tunisia Nicole, James Julian McElroy, Cannonball Adderly, Alvin Batiste and to someone who could see what I couldn't see, Thank You "Jackie"

℗© 1990 Gemini Records
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V. I. C.

Vrais Imitateurs du Christ























MARC
RECORDS
332

V.I.C.

VRAIS IMITATERUS DU CHRIST

FACE A

1- QUI EST-IL
2- DEMAIN J'AURAI LE TEMPS
3- IMAGE
4- JE NE SAIS

FACE B

1- ATTENDS MOI
2- MARIE MADELEINE
3- ADORATION
4- DECOURAGEMENT

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MARC
332

fontana

FG-331 STEREO
GLORIA SERIES
¥1,300

ホルスト

Gustav Holst——1874——1934

組曲〈惑星〉

The Planets

ベルナルト・ハイティンク指揮

Bernard Haitink——conductor

ロンドン・フィルハーモニー管弦楽団

London Philharmonic Orchestra

ジョン・オールディス女声合唱団

John Aldis Choir



太陽系の七つの惑星——
火星、金星、水星、木星、
土星、天王星、海王星——
のイメージを
占星術からの暗示をうけて
ファンタスティックに描きあげた交響詩です。
この、星々を擬人的にとらえての幻想は、
どこかオカルティズムの雰囲気さえただよわせ
ききてに異次元の神秘な幻想をかいまみせます。
ちなみに、冥王星が含まれていないのは
この惑星の発見が新しいものだからです。

FG-331 STEREO
fontana

ホルスト
G. Holst
組曲「惑星」作品32
The Planets, Suite for large Orchestra

ベルナルト・ハイティンク指揮
Bernard Haitink ——— conductor
ロンドン・フィルハーモニー管弦楽団
London Philharmonic Orchestra
ジョン・オールディス合唱団
John Aldis Choir

●組曲「惑星」作品32

グスターヴ・ホルストは一八七四～一九三四は、スウェーデンボルギリスの作曲家で、"ハーセルの再来"とまでいわれた人であった

この、組曲「惑星」は彼の代表作で、一九一四年に着手され、三年後にはだいたい完成、一九一七年に全曲の初演が行われている。

第一面——

❶火星——戦争の神　アレクロ、ハ長調、5/4拍子、ppp。

ホルストが、この曲の作曲に着手したのは、前述したように、九一四年のことである。ということは、第一次世界大戦の起こった年にあたっているわけである。じつは、彼が「戦争の神」というサブタイトルをつけた第一曲「火星」を完成したのは、その第一次世界大戦がはじまる直前のことであった。まさかホルストは来るべき戦争をあらかじめ予期して、この曲を作曲したわけではないのであろうか、これほど時代の流れと一致した曲というのも珍しい。わたしはそこになにか不思議な因縁があるように思えてならないのである。

曲は、躍動する力強いリズムと、性格の異なる二つの主題をもとにして書かれている。まず、ティンパニと弦のコル・レーニョとハーフによる弱音のリズムにはじまり、すぐにバスーンとホルンによる深遠な気分をもった第一主題があらわれる。そして、リズムがだんだん高潮していくと、男性的な力強い第二主題が金管によって奏され、やがてフルートとトランペットによる第三主題へとつづく。そして、これらの主題がいかり乱れてしだいに大きく発展していき、劇的なクライマックスが築かれる。

❷金星——平和の神　アダージョ、変ホ長調、4/4拍子、ppp。

第一曲とは対照的で、静穏な、そしてやすらぎにみちあふれた曲である。はじめに、きわめて平和的で自然な美しさをもった第一主題がホルンと木管によって奏されたあと、民謡風ののどかな第二主題がヴァイオリン・ソロによって現われる。ついで、短いが、甘美な第三主題がオーボエに出る。曲はこれら三つの主題を中心としてすすめられ、フルートと弦が、ハープとチェレスタによる清涼なアルペジョを背景として持続音を奏し、消えるように静かに終わる。

❸水星——翼をもった使いの神　アレグロ・ノン・トロッポ、ハ長調、9/8拍子、ppp。

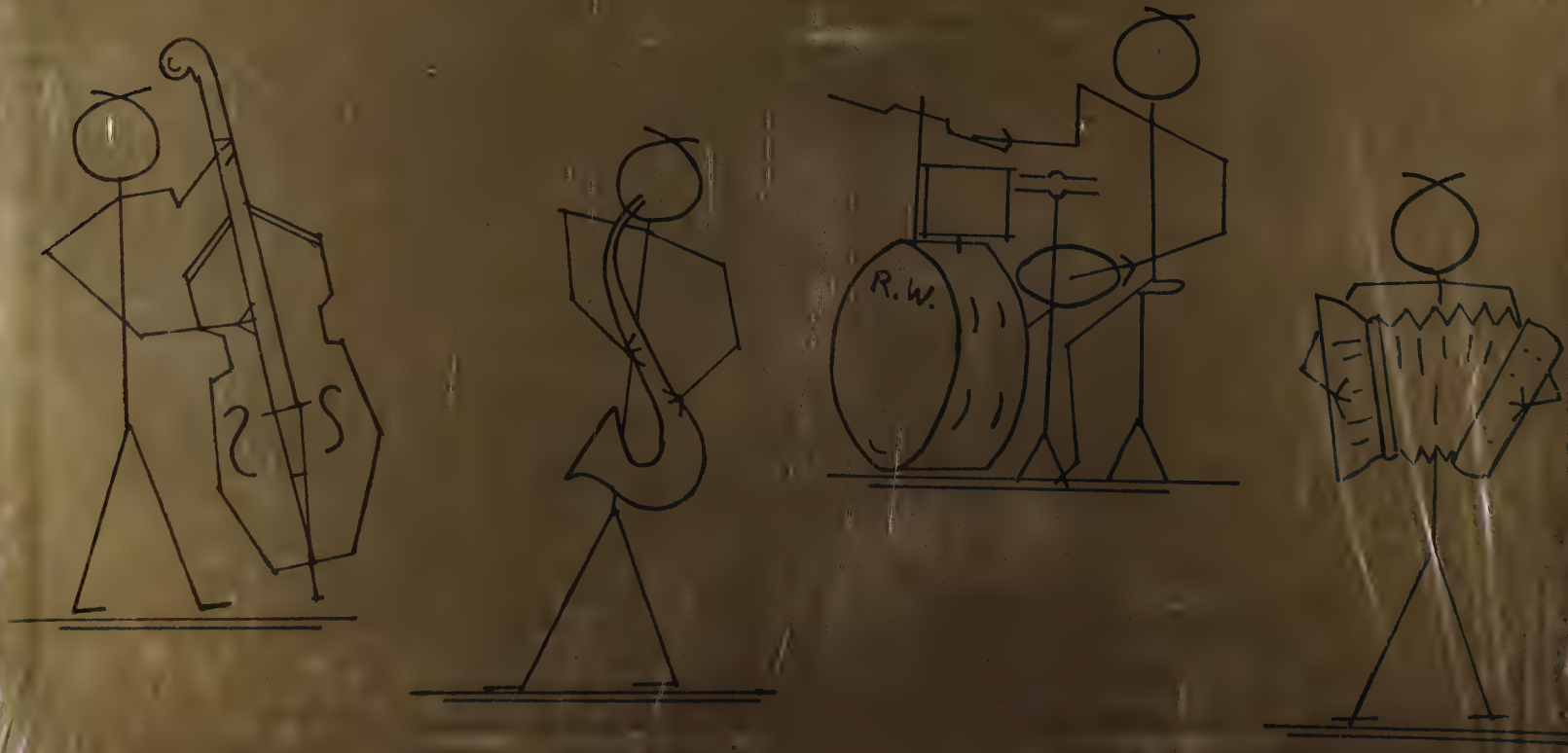
全曲中で最も短いこの第三曲は、軽快なスケルツォ風の曲で、わたしたちに使いの神が大空をかけめぐっているかのような気分をもたらせる。冒頭の神秘的な和音からはじまるこの曲は、終始、神秘的な雰囲気が漂っている。そして、ティンパニと木管による[illegible]

[illegible]

[illegible]

RUSS WILLIAMS QUARTET

The Big Band Sound



Stereo

RECORDED: January 18, 1969

BY

Baker Sound Studio

"SELECTIONS"

Side 1

Sunny

Phoenix

Born Free

Day By Day

Some Where My Love

Watermelon Man

Side 2

Cute

Medley { DAYS OF WINE AND ROSES
SAN FRANCISCO
SECOND TIME AROUND }

Don't Get Around Much Anymore

Medley { MICHELLE
YESTERDAY }

I've Got It Bad And That Ain't Good

Medley { THAT'S ALL
THE PARTY'S OVER
SHOW ME THE WAY TO GO HOME }

"INSTRUMENTATION"

JIM McKINNON - *DRUMS - VOCALS*

SAM BOCCELLA - *CORDOVOX*

BILL RUSSELL - *SAX - CLARINET - FLUTE*

BOB LEBER - *BASS*

stereo

hey baby, its * The Crepitation Contest ***

No Sh*t!



THE POWER OF POSITIVE STINKING

FOR ADULTS ONLY

LAFF RECORDS

LAFF A152 STEREO

The Crepitation Contest ***

THE POWER OF POSITIVE STINKING

Crepitate (*krep'i·tat*) (Latin *crepitare*—to crackle, crack)—To make a crackling sound. *To break wind.*

With a roll of drums (and other things) and a thundering trumpet call, a mighty pageant unfolds unto our disbelieving ears. A contest of giants, equal in many ways to the glorious Roman Circus, of chariot races, gladiatorial combat and the Rape of Troy.

In no other sport or contest is the measure of physical discipline more severely tried. Hear the mighty trumpet calls to which man has responded since the dawn of time. Hear the expression of the wish of everyone for a place in History . . . the sounds and aromas of man's grandeur wafting down the memory of untold ages . . . too often left behind. Here, glorified, the pride of the Rear Admiral, the party-pooper, private and public pooper, the quest for the Super-pooper. A matchless record of herculean efforts that rattles, belches, pops, snorts, sneers, crackles and blasphemes its way into an incredibly, extraordinarily gigglaugh-laden contest, to leave you gasping and gagle eyed in wonder. Truly a tempest in a toilet. The mightiest sounds of individual combat ever recorded. If you put your fingers in your ears you can't hold your nose. If you hold your nose . . . you'll have to listen . . . and laugh!! If you hold your nose and try to hold back the laughter . . . you're in the contest . . . and good luck to you! Another smash Blast-Off of Fun and Fantasy from LAFF RECORDS.



LAFF A152 STEREO

PRODUCED BY: DAVID DROZEN
EXECUTIVE PRODUCER: LOUIS DROZEN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
COVER PHOTOGRAPHER: DOMINIC BELMONTE

MERENGUE



"HIS MASTER'S VOICE"

RCA VICTOR

LPV-7642

Conjunto

LOS GUANDULITOS

MERENGUE

"HIS MASTER'S VOICE"
RCA VICTOR
LPV-7642

Conjunto

LOS GUANDULITOS

LADO "A"

1.- MARIA LUISA
2.- PAJARO DEL AGUA
3.- EL PICOTEAO
4.- JOVINITA
5.- MIS TRES AMORES
6.- MI HERMANA MURIO

LADO "B"

1.- JUANAMECHO
2.- EL GALLO FLOREAO
3.- EL PAPUJITO
4.- EL CANTO DE HACHA
5.- QUE MANERA DE APRETAR
6.- LOS ALGODONES









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The Scotts FAMILY MUSICAL REVUE

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GOODWILL
$ 1.00



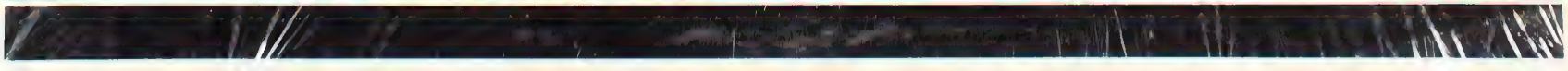










Scott's

OQUAGA LAKE HOUSE, Inc.

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The clear spring-fed lake cradled high in the green forested hills, is at an elevation where the air is fresh and exhilarating and makes you feel alive again. Scott's grounds encompass nearly 1000 acres, with a wide variety of recreational facilities, all available to our guests at no extra cost. Words and pictures are inadequate to describe a Scott's vacation. Adventures and happenings scheduled (and unscheduled) from early morning 'till bedtime are designed to bring everyone in on the fun and entertainment. FRIENDLINESS . . . HOMELIKE ATMOSPHERE . . . OLD FASHIONED HOSPITALITY . . . for these things we strive, and we Scotts, Ray and Doris, daughter Linda and son Jimmy — daughter Patty and husband Gary Holdrege, their daughter Stacy and son Michael - daughter Peggy and husband Ron Bowerman, their daughter Kim will personally do our best to see that you have a refreshing, healthy vacation, full of fun to store up many pleasant memories of your SCOTT'S ADVENTURE.



(Dad) RAY SCOTT
(Son) JIMMY SCOTT

GARY HOLDREGE

(Mom) DORIS SCOTT
(Daughter) LINDA SCOTT

PATTY SCOTT
(Granddaughter)
STACY HOLDREGE

PEGGY BOWERMAN
(Granddaughter) KIM

SIDE #1

1. DAYBREAK—*The Family (Ray, Doris, Gary, Patty, Peggy, Linda, Stacy, Jim & Kim)*
2. WHEN I FALL IN LOVE & IF YOU LOVE ME —*Ray & Doris Scott*
3. YOU LIGHT UP MY LIFE—*Linda Scott*
4. LET ME ENTERTAIN YOU—*Stacy Holdrege*
5. RHINESTONE COWBOY—*Jimmy Scott*
6. I WON'T LAST A DAY WITHOUT YOU—*Peggy Bowerman*
7. SHOWBOAT MEDLEY
   WHY DO I LOVE YOU—*Doris & Ray, Patty & Gary*
   CAN'T HELP LOVIN' DAT MAN—*Patty*
   YOU ARE LOVE—*Doris & Ray*
   OLD MAN RIVER—*Gary*

SIDE #2

1. SING—*(Our original counterpart) The Family*
2. WHAT I DID FOR LOVE—*Gary*
3. KIDS—*(Old time special) Linda, Stacy, Jimmy*
4. NEW YORK, NEW YORK—*Patty & Gary*
5. ALL HIS CHILDREN—*The Family*
6. Excerpts from THE BICKERSONS—*Ray & Doris*
7. THE SOUND OF MUSIC—*The Family*









MELVIN (MEL) LOWE



Son-in-Law
RON BOWERMAN



CREDITS

Recorded Live At
SCOTT'S OQUAGA LAKE HOUSE
on June 12, 1978
by George Day Dayson Studios
Syracuse, N.Y.

WAHOO REVUE

10



AVANTI

AV-12-004

WAHOO REVUE
BAND XING

AV-12-004

Miss You Mississippi
(Thatcher)

Friend Of The Devil
(Garcia - Dawson - Hunter)
Ice-Nine Pub. Co. ASCAP

Galax
(Stewart)

Grandfather's Clock
(Traditional)

You Can Close Your Eyes
(Taylor)
Country Road Inc. - Blackwood Music Inc. BMI

Someone
(Willis)

Singing All Day

Louis Allen – Vocals, Mandolin, Bass
Gary Bailey – Vocals, Rickenbacker Bass, Harmonica
Stan Brown – Banjo, Mandolin
Bill Willis – Vocals, Guitar

GUEST ARTISTS
"Jamas" Gene Wooten – Dobro
Gary Mitchell – Vocals
Rod Abernethy – Piano & Occasionally a Woodblock

Silence Or Tears
(Stewart)

North Carolina Home
(Willis)

Red Rubber Ball
(Simon)

Summer Time
(Gershwin - Hayward)
Gershwin Pub. Corp. ASCAP

Letter To Michael
(Bailey)

Father And Son
(Stevens)
Irving Music Inc. BMI

Stan

Gary



Bill

Louis

Special thanks to:

Charles Bailey. Wayne Jernigan. Rod Abernethy.
Joyce Bailey for her rice with gravy – she can keep the molasses
Kathy Nunn. Elaine Willis. Louisa Payne. Sally Krantz.
Jerry Stewart. Lumides the pants salesman. Gale, "Jodini", Pat,
and especially all our families and loved ones

For best results, remove cover before playing.

Produced by ROD ABERNETHY
Recorded at REFLECTION SOUND STUDIO.
May 1976
Engineered by DON DIXON
Photography by DAVID ROLFE, KATHY NUNN
Layout by JAMIE HAYES
Recordist MIKE ROBINSON

GOSPEL IN MY SOUL
BILLY PRESTON

®MCA RECORDS

PL-179
(PL-179-A)

SIDE A

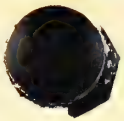
1. PASS ME NOT 2:00 ASCAP
(B. Preston)
2. GOSPEL IN MY SOUL 2:20 ASCAP
(B. Preston)
3. THE ONLY HOPE WE HAVE 3:10 BMI
(B. Preston)
4. HIS EYE IS ON THE SPARROW 3:15 PD/ASCAP
(Adapt. by B. Preston)
5. YOU'LL NEVER WALK ALONE 3:16 ASCAP
(R. Rodgers/O. Hammerstein)

℗ 1973 MCA
Records, Inc.

GOSPEL IN MY SOUL
BILLY PRESTON

MCA RECORDS

PL-179
(PL-179-B)



SIDE B

1. JUST A CLOSER WALK WITH THEE 2:46 PD/ASCAP
(Adapt. by B. Preston)
2. LAY MY BURDENS DOWN 1:53 ASCAP
(B. Preston)
3. DO LORD 1:20 ASCAP
(B. Preston)
4. HOW GREAT THOU ART 3:25 PD/ASCAP
(Adapt. by B. Preston)
5. ANGELS KEEP WATCHING OVER ME
(B. Preston) 2:00 ASCAP
6. PRAISE GOD FROM WHOM ALL BLESSINGS FLOW
(B. Preston) 1:15 ASCAP

℗ 1973 MCA
Records, Inc.


RAMA
JAZZ SERIES
RLP 1004
SIDE A
33⅓ RPM
LONG PLAYING
SACHS - CLARINET & COMPANY
AARON SACHS
RONDO BLUES (Phil Sunkel) Arkeayem Music ASCAP 4:40
GORME HAS HER DAY (Aaron Sachs) Patricia Music BMI 3:06
JUST SICK BLUES
(Bill Ver Planck) Planetary ASCAP 2:40
I CAN'T BELIEVE
(Aaron Sachs) Patricia Music BMI 2:57
BLUE SOPHISTICATE
(Benny Golson) Silhouette Music ASCAP 3:58
CONVERSATION
(Aaron Sachs) Win-Gus Music BMI 2:36


RAMA
JAZZ
SERIES
RLP 1004
SIDE B
33⅓ RPM
LONG PLAYING
SACHS - CLARINET & COMPANY
AARON SACHS
MONA'S KIMONA (Nat Pierce) Patricia BMI 4:00
HALL'S LOFT (Aaron Sachs) Patricia BMI 2:45
COUNTRYFIED
(Phil Sunkel) Planetary ASCAP 3:45
NANCY
(Silvers-Sinatra) Barton Music ASCAP 3:13
WIGGINS
(Bill Ver Planck) Dorsey Bros. ASCAP 3:25


ACE RECORDS
VS-1010
Side 1
(VS-1010-A)
33⅓ R.P.M.
JASRAC
R-430114
JIMMY CLANTON
VENUS IN BLUE JEANS
1. DARKEST STREET IN TOWN
(Greenfield-Keller)
2. MOLLY DARLING
3. DREAMS OF A FOOL
(Smith-Stalcup-Cherval)
4. WALK WITH ME
(Greenfield-Sedaka)
5. NOT LIKE A BROTHER
6. JUST A MOMENT
(Lewing-Ozuna)
MANUFACTURED & DISTRIBUTED BY VIVID SOUND CORPORATION, TOKYO, JAPAN


ACE RECORDS
VS-1010
Side 2
(VS-1010-B)
33⅓ R.P.M.
JASRAC
R-430114
JIMMY CLANTON
VENUS IN BLUE JEANS
1. VENUS IN BLUE JEANS
(Greenfield-Sedaka)
2. BECAUSE I DO
(Rebennack)
3. LUCKY IN LOVE
(Greenfield-Keller)
4. I JUST WANNA MAKE LOVE
(Pomus-Shuman)
5. TWIST ON LITTLE GIRL
(Cliff-Ed Thomas)
6. WAYWARD LOVE
(Cliff-Ed Thomas)
MANUFACTURED & DISTRIBUTED BY VIVID SOUND CORPORATION, TOKYO, JAPAN

Epic

HOT ROCKS

AS 336
STEREO



SIDE 1
XSM 160935
℗ 1976, 1977
CBS Inc.

1. CHEAP TRICK — OH, CANDY 3:06
From the Epic Lp "Cheap Trick" PE 34400
2. DERRINGER — DON'T STOP LOVING ME 4:49
From the Blue Sky Lp "Sweet Evil" PZ 34470
3. REO SPEEDWAGON — RIDIN' THE STORM OUT 3:04
From the Epic Lp "You Get What You Play For" PEG 34494
4. KANSAS — WHAT'S ON MY MIND 3:27
From the Kirshner Lp "Leftoverture" PZ 34224
5. TED NUGENT — CAT SCRATCH FEVER 3:39 From the Epic Lp "Cat Scratch Fever" JE 34700

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Epic

HOT ROCKS

1. JEFF BECK — SHE'S A WOMAN 4:18 From the Epic Lp "Jeff Beck With The Jan Hammer Group Live" PE 34433
2. SOUTHSIDE JOHNNY & THE ASBURY JUKES — WITHOUT LOVE 4:31 From the Epic Lp "This Time It's For Real" PE 34668

AS 336
STEREO



SIDE 2
XSM 160936

℗ 1976, 1977
CBS Inc.

3. STARCASTLE — DIAMOND SONG (DEEP IS THE LIGHT) 3:30 From the Epic Lp "Fountains Of Light" PE 34375
4. THE MICHAEL STANLEY BAND — WILL YOU LOVE ME TOMORROW 4:43 From the Epic Lp "Stagepass" PEG 34661
5. MOTHER'S FINEST — MICKEY'S MONKEY 4:45 From the Epic Lp "Another Mother Further" PE 34699
6. GEORGE DUKE — 'SCUSE ME MISS 3:35 From the Epic Lp "From Me To You" PE 34469

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33 1/3 R.P.M.

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BR-XLD 10.177

ALTA FIDELIDADE

1 - VAI MAS VAI MESMO, samba (Ataulfo Alves) ATAULFO ALVES com Orquestra e Côro - 2 - PASSEIA 2a FEIRA, samba (Armando Cavalcanti - Brazinha) DALVA DE OLIVEIRA com Orquestra e Côro - 3 - LEVANTA MANGUEIRA, samba (Luiz Antonio) - ZEZINHO com Orquestra e Côro - 4 - PALANQUIM CHINÊS, marcha (José Rov - Orlando Morelo) ISAURA GARCIA com Orquestra - 5 - RAINHA DO MAR, marcha (J. Piedade - O. Cazzaneo - A. Fonseca) ADEMILDE FONSECA com Orquestra e Côro - 6 - BONITO PAPEL, batucada (Nilo Silva) OSWALDO RODRIGUES com Orquestra - 7 - BAMBOLEANDO, samba (Santos) FRANCISCO EGYDIO com Orquestra - 8 - PERDOEI, samba (Ademiran Barbosa) ANTONIO MARTINS com Orquestra

MOFB 3.054

Inquebravel

540 RPM

TODOS OS DIREITOS DE EXECUÇÃO PUBLICA E GRAVAÇÃO MECANICA DESTE DISCO SÃO PROIBIDOS - O USO COMERCIAL DE QUALQUER OBRA GRAVADA É PROIBIDO POR LEI

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ODEON
INDUSTRIA BRASILEIRA
33 1/3 R P M
CARNAVAL DE 1959
BR-XLD 10.178
ALTA FIDELIDADE
1 - CHAMINÉ DE BARRACÃO, samba (Mensueto - José Batista) MARLENE com Orquestra e Côro - 2 - EU NÃO QUERO VOCÊ, samba (Raul Sampaio - Ivo Santos) ORLANDO SILVA com Orquestra e Coro - 3 - MARCHA DO TÔNICO (Cotuca Tônica), marcha (Lino Tedesco - Arnaldo Rosa) DEMÔNIOS DA GARôA com Orquestra
4 - MARCHA DE COPACABANA, marcha (A. Cavalcanti - Brazinha) VENILTON SANTOS com Orquestra e Coro
5 - AMOR VEM ME BUSCAR, samba (Avrton Borges - Adelio Macedo - Adilçon Moreira) ZILDA do ZÉ com Orquestra e Côro
6 - RESPOSTA DA FAVOZCA, marcha (Miguel Lima - Gil Lima) ROBERTO PAIVA c/ Orq. e Côro - 7 - MEU PRIMEIRO AMOR, samba (Raguinho-Genil Castro) ALDA PERDIGÃO c/ Orq.
8 - TORERO, marcha (Dan Gonçalves - Nelson Figueiredo) MARIO AUGUSTO com Orq.
MOFB 3.054
Notável
SÃO BERNARDO DO CAMPO - SÃO PAULO - BRASIL
TODOS OS DIREITOS DE PRODUÇÃO E DO PROGRESSO DA CHAPA GRAVADA SÃO RESERVADOS A REPRODUÇÃO E EXECUÇÃO PÚBLICA SEM AUTORIZAÇÃO ESCRITA DESTA CASA ESTÃO PROIBIDAS



PROMUS

TANIA CON LOS NAIPES
TUS OJOS

Promus
PLP-2003
Lado-A

Stereo

1. **YA NO PUEDO CON MI PENA**
   Rumba-Flamenca (L. Cruz)
2. **PUEBLECITO DE DIOS.** Balada (L. Cruz)
3. **MI COMPENSACION.** Vals. (L. Cruz)
4. **TUS OJOS.** Paseo (D.D.)
5. **RUMBA GITANA.** Rumba Flamenca (E. Quijano)
6. **NO MEREZCO TU PERDON.** Bolero (L. Cruz)



PROMUS

TANIA CON LOS NAIPES
TUS OJOS

Promus
PLP-2003
Lado-B

Stereo

1. **SOMBRA DEL PASADO.** Bolero (L. Cruz)
2. **MUNEQUITA MIA.** Vals. (J. Quintero)
3. **UN GRITO VAGABUNDO.** Paseo. (D.D.)
4. **LA PERLA.** Cumbia. (A.M. Penaloza)
5. **ANGELITA LUCIA.** Merengue. (D.D.)
6. **SUPLICA.** (Maria J. de Wetto)

FLO CASSINELLI

LIVE AT

CHUKKERS

© 1987
℗ BMI/ASCAP



Time 22:10
(NR 17056-1)

1. WRAP YOUR TROUBLES IN DREAMS
2. I WANT A LITTLE GIRL
3. SLIPPER
4. WILLOW WEEP FOR ME
5. SHE'S FUNNY THAT WAY

753 GAYWOOD DRIVE, PITTSBURGH, PA. 15235 (412) 241-9194

FLO CASSINELLI

LIVE AT

CHUKKERS

© 1987
℗ BMI/ASCAP



Time 22:02
(NR 17056-2)

1. SPLANKY
2. EASY LIVING
3. BYE BYE BLACKBIRD
4. IN MY MOMENTS OF DESPAIR
5. SWEET GEORGIA BROWN

753 GAYWOOD DRIVE, PITTSBURGH, PA. 15235 (412) 241-9194



"The Divine One"
Sarah Vaughn

CR-2038

SIDE ONE
STEREO

SEND IN THE CLOWNS 3:29
Arranged and Conducted By Paul Griffin

WAVE 3:29
Arranged and Conducted By Michel Legrand

WHAT ARE YOU DOING THE REST OF YOUR LIFE 3:52
Arranged and Conducted By Michel Legrand

PIECES OF DREAMS 3:05
Arranged and Conducted By Michel Legrand

ALONE AGAIN (NATURALLY) 4:25
Arranged and Conducted By Peter Matz

JUST A LITTLE LOVIN' 3:07
Arranged and Conducted By
Jack Elliott & Allyn Ferguson

℗ & © 1985 AUDIOFIDELITY ENT., INC.



"The Divine One"
Sarah Vaughn

CR-2038

SIDE TWO
STEREO

THERE WILL NEVER BE ANOTHER YOU 1:34
MISTY 3:12
OVER THE RAINBOW 7:01
LIKE SOMEONE IN LOVE 2:29
MY FUNNY VALENTINE 5:32

℗ & © 1985 AUDIOFIDELITY ENT., INC.


THE BEST OF MYRON FLOREN
MYRON FLOREN
MCA RECORDS
R 22334
MCA-2-4
MCA-194
RECORD 1
SIDE 1
1. HOLZAUCTION
2. CUCKOO
3. HENRY FORD SCHOTTISCHE (2:01-P.D.)
(Adaptation-M. Floren)
4. PETTICOAT POLKA (1:51-ASCAP)
(Myron Floren-Ralph Portner)
5. JOHNNY OSLO SCHOTTISCHE (Johann Paa Snippen) (1:52-ASCAP)
(Myron Floren-Curt Ramsey)
6. LIFE IN THE FINNISH WOODS (2:14-ASCAP) (Adapted By L. Welk-M. Floren)
©1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL CITY, CALIF 91608


RON FLOREN
R 22
MCA-2
MCA RECORDS
MCA-195*
RECORD 1
SIDE 4
1. ACCORDION
(M.
2. THE HAPPY YOD
(Geo
3. BALL IN KARLSTA
(Adapted By L. Welk-M. Floren)
4. OVER THE WAVES WALTZ (2:13-P.D.)
(Arranged By M. Floren-Larry Gordon)
5. O SUSANNA (2:30-ASCAP)
(Adapted By Myron Floren)
6. VILLAGE TAVERN POLKA (2:08-P.D.)
Arranged and Adapted By
Myron Floren)
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RON FLOREN
R 22
MCA-2
MCA-197
RECORD 2
SIDE 3
MCA RECORDS
1. COUNT
(Adapted By M
2. PENGUIN
(Ge
3. MEMORIES FROM U
(Adapted By Myron Floren)
4. GERMAN MEDLEY: HI LEE HI LO-ACH DU LIEBER AUGUSTIN-ZU LAUTERBACH DU DU LIEGST MIR IM HERZEN (1:43-ASCAP)
(Arranged By Myron Floren)
5. NORTHWIND (2:14-ASCAP)
(M. Floren Curt Ramsey)
6. BARUSKA (2:15-ASCAP)
(Arranged By
Myron Floren)
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MYRON FLOREN
MYRON FLOREN
MCA RECORDS
MCA-196
RECORD 2
SIDE 2
1. ON THE ACCORD
2. MOUNTAIN BEL
(C. Kinkle
3. CASEY'S OLD
(Casey
4. HOOP SKIRT SCHOTTISCHE (2:16-ASCAP)
(Myron Floren)
5. DAD'S WALTZ (2:00-ASCAP)
(Myron Floren)
6. MIDNIGHT SUN SCHOTTISCHE (2:11-ASCAP)
(Myron Floren-
Curt Ramsey)
©1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL CITY, CALIF. 91608



STRINGS OF PRAISE GOSPEL SINGERS

SHELTERED IN HIS ARMS

HSG-157

SIDE ONE

1. SHELTERED IN THE ARMS OF GOD (2:00)
2. KNEEL AT THE CROSS (2:03)
3. I'M USING MY BIBLE FOR A ROAD MAP (2:12)
4. JESUS HAS BUILT IT FOR ME (2:25)
5. HOUSE OF GOLD (2:08)



STRINGS OF PRAISE GOSPEL SINGERS

SHELTERED IN HIS ARMS

HSG-157

SIDE TWO

1. STANDING IN THE SHADOWS OF JESUS (3:08)
2. BECAUSE HE LIVES (3:18)
3. FROM THE MANGER TO THE CROSS (2:10)
4. ONE MORE VALLEY (2:35)
5. ANGEL BAND (2:23)

KING

FOLK 'N HILL
MOORE & NAPIER

KLP-828
SIDE ONE

1. METRACAL-SAME OLD GAL
2. GEORGIA BOUND
3. LONESOME WIND BLUES
4. IT HURTS TO SEE YOU GO
5. COUNTRY TWIST
6. FLORIDA PICKIN'
7. COLUMBUS STOCKADE BLUES

257-4C-3363



FOLK 'N HILL
MOORE & NAPIER

KLP-828
SIDE TWO

1. *TRUCK DRIVER'S QUEEN*
2. *IN A WORLD OF BROKEN HEARTS*
3. *MY DEAR ONE*
4. *WHEN THE ROSES BLOOM AGAIN*
5. *TWILIGHT SWAMP*
6. *NO LONGER A SWEETHEART OF MINE*
7. *GATHERING FLOWERS FROM THE HILLSIDE*

THE SPOKEN WORD

Footnotes of History Series

First Term
Inauguration Address
of

SW-115
non-breakable

Side 1

Franklin Delano Roosevelt
as President of the United States
March 4, 1933

(This record was made from original sound recordings before tape recording was developed and the disc sounds and surface noises are inevitable.)

RR4M-0381

Long-Playing 33 1/3 Microgroove


THE SPOKEN WORD
©
Footnotes of History
Series
Second Term
Inauguration Address
of
SW-115
non-breakable
Side 2
Franklin Delano Roosevelt
as President of the United States
March 4, 1937
(This record was made from original sound
recordings before tape recording was
developed and the disc sounds and
surface noises are inevitable.)
RR4M-0380
Long-Playing 33 1/3 Microgroove

JAZZ & BLUES

APOLO RECORDS

STEREO

J & B – 6.002

Cara A

SGAE

Permiso

Nº 7.325

33 r. p. m.

Depósito Legal

B. 11.168-1982

Fabricado en España
por SONIC, S.A.
Napoles, 6 y 8
Barberá del Vallés
Permiso Nº 93.085

RAY CHARLES

1. **HONEY HONEY** (R. Charles)
2. **RAY CHARLES BLUES** (R. Charles)
3. **YOU ALWAYS MISS THE WATER-WHEN THE WELL RUNS** (R. Charles)
4. **SHE'S ON THE BALL** (R. Charles)
5. **HOW LONG** (Leroy Carr)

Editor: A. Fàbregues

JAZZ & BLUES

APOLO RECORDS

STEREO

J & B – 6.002

Cara B

SGAE

33 r.p.m.

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RAY CHARLES

1. **SOMEDAY** (R. Charles)
2. **AIN'T THAT FINE** (R. Charles)
3. **DON'T PUT ALL YOUR DREAMS IN ONE BASKÉT** (R. Charles)
4. **BABY WON'T YOU PLEASE COME HOME** (R. Charles)
5. **TELL ME BABY** (R. Charles)

Editor: A. Fàbregues


M-G-M
GREAT THEMES FROM THE CLASSICS
STEREO
SE 3730
Side 1
1. RACHMANINOFF MEETS PAGANINI
2. ANITRA SWINGS
3. CHOPPIN' AT CHOPIN
4. MOUNTAIN KINGERY
5. COOL FANTASY
(Garisto)
METROPOLITAN
JAZZ QUARTET
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

GREAT THEMES FROM THE CLASSICS

STEREO

SE 3730

Side 2

1. ROMEO MEETS JULIET
2. CONCERTO FOR FOUR
3. GOIN' WITH CARMEN
4. LOVE AND DREAMS
5. BRAHMS IN BLUE
6. NIGHT SONG (Garisto)

METROPOLITAN JAZZ QUARTET

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

RIGHT TRACK RECORDS

MARK WAYNE GLASMIRE

SAD SONGS

SLP 1064-A

Side 1

GOING OUT
YOU SHOWED ME
DREAM IN A CLOSET
BELIEVE IN ME

© Mark W. Glasmire
℗ 1981 Wayne Enterprises

DIV JON MILLER SOUND STUDIOS BATH PA 18014

RIGHT TRACK RECORDS

MARK WAYNE GLASMIRE

SAD SONGS

SLP 1064-B



Side 2

MANDARIN SKY
HEY GIRL
WE'VE JUST BEGUN
SO ALONE
SAD SONGS

© Mark W. Glasmire
℗ 1981 Wayne Enterprises

DIV JON MILLER SOUND STUDIOS BATH PA 18014



VIC DAMONE
IN SAN FRANCISCO

1. **Overture & Introduction**
2. **In The Still Of The Night** (Cole Porter) Chappell & Co., Inc.

Side One

℗ © 1979
Rebecca Records

Stereo
R-1214
(mR1214-79a)

3. **Evergreen** (P. Williams-B. Streisand)
   First Artist-Emanuel-Warner Bros.
4. **Easy To Love** (Cole Porter) Chappell & Co., Inc.
5. **Come In From The Rain** (Carol Bayer Sager-M. Manchester)
   Uni-Chappell & Co.
6. **An Affair To Remember** (H. Adamson-L. McCarey-
   H. Warren) Leo Feist Inc.
7. **I Can't Smile Without You** (C. Arnold-D. Martin-
   G. Morrow) Dick James Music
8. **You Stepped Out Of A Dream** (G. Kahn-N.H. Brown)
   Leo Feist Inc.
9. **You Needed Me** (Randy Goodrum) Chappell & Co., Inc.

Produced by Bill Armanino
Arr. & Cond. by Norm Geller-The Sal Carson Orch.
Promoted & Distributed thru: Barbary Coast Music Co. Inc.-
PO Box 24558, San Francisco, CA 94124/New York
Office: Ben Arrigo, 157 W. 57th St.,
New York, NY 10019/
212-265-6585



VIC DAMONE
IN SAN FRANCISCO

1. **On The Street Where You Live** (A.J. Lerner-F. Lowe)
   Chappell & Co., Inc.

Side Two

℗ © 1979
Rebecca Records

Stereo
R-1214
(mR1214-79b)

2. **You Made Me Love You** (J.V. Monoco) Chappell & Co., Inc.
3. **Here's That Rainy Day** (J. Van Heusen-J. Burke)
   Bourne Music/Dorsey Bros.
4. **Send In The Clowns** (Stephen Sondheim)
   Revelation & Rilting Music Inc.
5. **Falling In Love With Love** (Richard Rodgers)
   Chappell & Co., Inc.
6. **Christmas In San Francisco** (Tony Romano)
   Barbary Coast Music Co., Inc.
7. **Weekends Were Made For Michelob** (Steve Karmen)
   Elsmere Music
8. **MacArthur Park** (Jim Webb) Canopy Music

Produced by Bill Armanino
Arr. & Cond. by Norm Geller-The Sal Carson Orch.
Promoted & Distributed thru: Barbary Coast Music Co. Inc.-
PO Box 24558, San Francisco, CA 94124/New York
Office: Ben Arrigo, 157 W. 57th St.,
New York, NY 10019/
212-265-6585



WARNER SPECIAL PRODUCTS

A Columbia Musical Treasury
THE GOLDEN 60'S
Who Put The Bomp?/Great Hits From The 60's

SIDE ONE
1P 74151

OP 6502

1. **WHO PUT THE BOMP?*/Barry Mann**
   (Mann-Goffin) Screen Gems-EMI Music Inc. BMI
2. **DUM DUM/Brenda Lee**
   (Sheely-DeShannon) Unart Music Corporation BMI
3. **RAMA LAMA DING DONG*/The Edsels**
   (George Jones, Jr.) Jimbo Publishing Co. BMI
4. **THE SHOOP SHOOP SONG (IT'S IN HIS KISS)/ Betty Everett**
   (Rudy Clark) T.M. Music BMI
5. **PAPA OOM MOW MOW/Rivingtons**
   (Frazier-White-Wilson, Jr.-Harris) Beechwood Music Corporation BMI

*Original Monaural Recording

Manufactured By Warner Special Products. A Division Of Warner Communications, Inc.



WARNER SPECIAL PRODUCTS

A Columbia Musical Treasury
THE GOLDEN 60'S
Who Put The Bomp?/Great Hits From The 60's

SIDE TWO
1P 74152

OP 6502

1. **THE OOGUM BOOGUM SONG/Brenton Wood**
(Alfred Smith) Big Shot Music, Inc. ASCAP
2. **YA YA*/Lee Dorsey**
(Robinson-Lewis) Big Seven Music Corp. BMI
3. **IKO IKO*/The Dixie Cups**
(Hawkins-Hawkins-Johnson-Thomas-Jones-Jones) Trio Music Co., Inc. BMI
4. **(LA LA) MEANS I LOVE YOU*/The Delfonics**
(Bell-Hart) Mighty Three Music/Bell Boy Music BMI
5. **WOOLY BULLY/Sam The Sham & The Pharaohs**
(Domingo Samudio) Beckie Publishing Co. Inc. BMI

*Original Monaural Recording

Manufactured By Warner Special Products. A Division Of Warner Communications, Inc.

SIDE 1

1970

Ocean Township High School Symphonic Band

William M. Figart, Jr., Director

mfg. by Century RECORDS

STEREO
36537

RC 469
HMR Productions
Scotch Plains
N.J. 07076

William Tell Overture - Rossini

Bugler's Holiday - Anderson
Trio: Richard Kopf
Gary Summerfield
Andrew Kessler

Great Themes from Great Italian Movies - Cacavas

33 1/3

SIDE 2

1970

Ocean Township High School Symphonic Band

William M. Figart, Jr., Director

mfg. by Century Records

STEREO
36537

RC 469
HMR Productions
Scotch Plains
N.J. 07076

Finale from the New World Symphony - Dvorak

Alla Barocco - Giovannini

Duo Concertant - Drouet
Duet: Susan Bertelsen
Eugenie Scott

The Matador - Cacavas

33 1/3

THOMAS J

Valentino, inc

PRODUCTION MUSIC LIBRARY

MONAURAL
1015-A

FULL FREQUENCY
RANGE RECORDING



REG. U.S. PAT. OFF.

33⅓ RPM
LONG PLAYING

BUGLE CALL RECORD

1. First Call :10–2. Reveille :14–3. Assembly :08–
4. Mess Call :12–5. Sick Call :10–6. Fatigue Call :11–
7. Recall from Fatigue :09–8. Mail Call :06–
8. Church Call :24–10. Attention Retreat :40–
11. Call to the Colors :30–12. National Anthem 1:11–
13. Mess Call :12–14. Tattoo :58–
15. Call to Quarters :21–
16. Taps :34–17. Swim Call :10

U4RM-8934

℗ Thomas J. Valentino, Inc.
N.Y., N.Y. 10036


THOMAS J
Valentino, inc
PRODUCTION MUSIC LIBRARY
MONAURAL
1015-B
REG. U.S. PAT. OFF.
FULL FREQUENCY
RANGE RECORDING
LONG PLAYING
33⅓ RPM
BUGLE CALL RECORD
1. Fairest of the Fair 3:28
2. Washington Post 1:38
3. Semper Fidelis 2:19
4. El Capitan 2:17
5. Thunderer 1:47
6. Stars & Stripes Forever 3:06
U4RM-8935
℗ Thomas J. Valentino, Inc.
N.Y., N.Y. 10036

BOREAL
RECORDS

GABRIEL RAYMON
LA VOZ DEL DESPECHO

BLP 221
LADO-A



33 1/3 RPM
HI-FI

1. MAL HOMBRE - Bolero - (Gabriel Raymon)
2. MI AGONIA - Vals - (Gabriel Raymon)
3. POR DINERO O POR AMOR - Bolero - (Gabriel Raymon)
4. YO ERA BUENO - (Bolero) (D. en D.)
5. VETE POR DIOS - Corrido - (Gabriel Raymon)
6. SOLLOZANDO LA ABRACE - Bolero (D. en D.)

BOREAL
RECORDS

GABRIEL RAYMON
LA VOZ DEL DESPECHO

BLP 221
LADO-B



33 1/3 RPM
HI-FI

1. MI CONDENA - Bolero - (Gabriel Raymon)
2. AL PIE DE TU MALDAD - Vals (Pedro Fernández)
3. VUELVE A MARCHARTE - Bolero - (Gabriel Raymon)
4. EL REDENTOR - Vals - (D. en D.)
5. VENENOSA - Bolero - (Gabriel Raymon)
6. QUIERES A OTRO - Ranchera - (Rafael E. Padilla)

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

D.E.D

"EL SEPTIMO SEVERO"
AGENTE 007 CON LICENCIA PARA MATAR DE RISA

R.I. 1423

ELD 02.15.730 A
EMP 9564
STEREO

LOS MUPPETS SECHURANOS AREQUIPEÑOS LO QUE VALE EL SABER LESBIANA MONOLOGO DEL SIETE MARCO ANTONIO LA PERRA EN CELO QUE CANTA UD. CADA CANCION CON SU CHISTE EL ARTISTA EL HUERFANITO EL GAGO LA CHISMOSA EL RATERO EL CARDIACO EL PRESO EL POLICIA EL IMPOTENTE Nº 1 EL IMPOTENTE Nº 2 EL MARIHUANERO LA VIUDA FINAL

Todos los Derechos de Autor Reservados

NESTOR QUINTERO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

DED

"EL SEPTIMO SEVERO"
AGENTE 007 CON LICENCIA PARA MATAR DE RISA

R.I. 1423

IED 02.15.730 B
(EMP 956)
STEREO

-SON CUBANO-NOVELA HINDU CHISTE DE UN MARICA
CHISTE DE DOS MARICAS-CHISTE DE TRES MARICAS-CHISTE
DE CUATRO MARICAS-CHISTE DE CINCO MARICAS-CUARTITO
AZUL(Tango)-CURA QUE ODIABA A LOS ARGENTINOS-
MONOLOGO DE CORNUDO-ME ENGAÑAS MUJER-EL
PATITO-LLEGO BORRACHO EL BORRACHO-PADRE E
HIJO EN LA CANTINA-SOCIEDAD DE ALCOHOLICOS
DON PEPON Y LA MUÑECA-TAPANDO EL PENAL
SE QUEMO LA IGLESIA-FINAL

Todos los Derechos de Autor Reservados

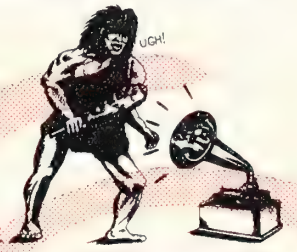
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The Wonderful World of Music
SIDE FIVE
(MO-TP-3A)
MONAURAL
33⅓ RPM
AN EVENING MOOD
"101" STRINGS
1. All through the Night
2. Bergeuse
3. Greensleeves
4. Romance (Rubinstein)
5. Traumerie
MO-TP-3A
MANUFACTURED BY MILLER INTERNATIONAL COMPANY, U.S.A.


The Wonderful World of Music
SIDE SIX
(MO-TP-3B)
MONAURAL
33⅓ RPM
ORIGINAL JOHANN STRAUSS WALTZES
VIENNA PHILHARMONIA
1. Tales From Vienna Woods
2. Blue Danube
3. Artist Life
4. Acceleration Waltz
5. Wine, Woman and Song
MO-TP-3B
MANUFACTURED BY MILLER INTERNATIONAL COMPANY, U.S.A.

STONEAGE RECORDS



SIXTY-NINE TRIBE

"...LAST SUPPER RELIEF"

Side A
Stereo
UGH 01-16

UGHMLP 01-16A

1. OUT W/GIRLS-3:15 (Sheridan-Harrison)
2. DO THE DOG-2:08 (Thomas) Almo Music Corp./ASCAP
3. ELVIS UP THE NILE-3:09 (Sheridan)
4. UPPER ROOM-4:40 (Rodriguez)

℗ 1985 Pocahontas Moonbeam BMI

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON FOR MRS. RAY PRODUCTS, LTD.

STONEAGE RECORDS



SIXTY-NINE TRIBE

"...LAST SUPPER RELIEF"

Side B
Stereo
UGH 01-16

UGHMLP01-16B

1. POISEN GIRLS-4:30
2. P.E. TEACHER-5:13
3. CYCLE GIRLS-4:40

(Sheridan-Harrison)

℗ 1985 Pocahontas Moonbeam BMI

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON FOR MRS. RAY PRODUCTS, LTD.

NEW BIRTH
RECORDS

FROM US TO YOU

Rev. Roberts and The Angelic Choir

STEREO
SIDE A

NEW-7050G-A

1. TOUCH SOMEBODY'S LIFE 6:05
   (R. Rashberry) (Pub. Unknown)
2. WHAT GOD CAN DO 3:30
   (Brenda Watts) Radash/SESAC
3. I'VE BEEN TOUCHED 5:35
   (James Johnson) Ucronia/BMI
4. TO GOD BE THE GLORY 3:43
   (A. Crouch) Lexicon Music/ASCAP
5. MATTHEWS 5:1 2:25
   P.D.

Produced by John Daniels

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NEW BIRTH
RECORDS

FROM US TO YOU

Rev. Roberts and The Angelic Choir

STEREO
SIDE B

NEW-7050G-B

1. THANKS FOR THE LIGHTHOUSE 7:20
   (Rev. L. Roberts) Radash/SESAC
2. ANSWER ME 3:20
   (J. Bignom) (Pub. Unknown)
3. WALK ON 3:38
4. WHITER THAN SNOW 3:25
   P.D.
5. HE'S COMING BACK 5:10
   P.D.

Produced by John Daniels

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DOWN HOME RECORDS

LILLIMAE AND THE DIXIE GOSPEL AIRES

Working On A Road

Bluegrass Style

Stereo
33 1/3 RPM
21057A

J.D. Jarvis
Rec. No. 107
BMI

1. Working On A Road (L. Flatt) - 2:16
2. I'm On My Way (N. Hollon) - 2:24
3. When I Get Home - (trad.) - 2:54
4. It's Only The Wind (L. Flatt) - 2:34
5. Wayfaring Stranger (trad.) - 3:21



DOWN HOME RECORDS

LILLIMAE AND THE DIXIE GOSPEL AIRES

Working On A Road

Bluegrass Style

Stereo
33 1/3 RPM
21057B

J.D. Jarvis
Rec. No. 107
BMI

1. Wandering Boy (trad.) - 2:27
2. Willie Roy (Molly Oday) - 4:17
3. You Gotta Go To Judgement (L. Whitaker) - 3:25
4. A Beautiful Life (trad.) - 1:45
5. Wasted Lifetime (L. Whitaker) - 2:38



CLP-74
(CPLP-148)

SIDE TWO
ORIGINAL MONO

BOB CHESTER
AND HIS ORCHESTRA—MORE 1940-1941

1. 57TH ST. DRAG
2. YOU LUCKY PEOPLE YOU
3. CUBAN BOOGIE WOOGIE
4. OCTAVE JUMP
5. WATERLOO BRIDGE
6. WHEN YOU AND I WERE YOUNG, MAGGIE

CIRCLE RECORDS, 3008 Wadsworth Mill Place, Atlanta, Ga. 30032, U. S. A.


CIRCLE
CLP-74
(CPLP-147)
SIDE ONE
ORIGINAL MONO
BOB CHESTER
AND HIS ORCHESTRA—MORE 1940-1941
1. THE BUZZ SONG (BUZZ, BUZZ, BUZZ)
2. CALYPSO
3. YOU'RE DANGEROUS
4. BEAU NIGHT IN HOTCHKISS CORNER
5. 'TILL THE LIGHTS OF LONDON SHINE AGAIN
6. THE GIRL I LEFT BEHIND ME
CIRCLE RECORDS, 3008 Wadsworth Mill Place, Atlanta, Ga. 30032, U. S. A.



BROTHERS RECORD COMPANY
9201 Grand Division
Cleveland, Ohio

"FLYIN' HIGH"
with CHUCK and THE HARMONY NOTES

SIDE ONE
33 1/3 RPM

STEREO
7082N5A

1. CHUBBY VALLEY POLKA–2:26
2. POLISH ANNIE POLKA–3:08
3. KRAKOW OBEREK–3:26
4. WESELNO POLKA–2:45
   Lumar Publ. BMI
5. MY POLISH GIRLFRIEND POLKA–2:39
6. BUTTERMILK POLKA–2:46
   W. Jagiello (Jay Jay Publ.) BMI



BROTHERS RECORD COMPANY
9201 Grand Division
Cleveland, Ohio

"FLYIN' HIGH"
with CHUCK and THE HARMONY NOTES

SIDE TWO
33 1/3 RPM

STEREO
7082N5B

1. ONE-HUNDRED PROOF POLKA–3:08
   B. Czupta (Jaybill Publ.) BMI
2. MOTOR CITY POLKA – 3:12
   Gene Shell
3. SUNRISE OBEREK–2:07
   M. Data (Sajewski Publ.) SESAC
4. DO YOU LOVE ME POLKA–2:24
   (Blazonczyk) Pulaski Publ. (BMI)
5. GORAL WALTZ–2:47
   Jul Publ. BMI
6. SWINGING BRASS POLKA–2:42

mister

HaHa

records

All Songs © 1987
Handler-Jedrlinic
Except *** © 1987
Handler-Jedrlinic-Ford
All Songs ® 1987
Recordamatt Music, BMI

Stereo 33⅓ r.p.m.
REC-1287 A

THE children

1. Fake it for the Boys
2. I must be dreaming
3. I did it all for you

mister HaHa records, div. of Recordamatt
P.O. Box 51, W. Islip, N.Y. 11795

mister

HaHa

records

All Songs © 1987
Handler-Jedrlinic
Except ⁂ © 1987
Handler-Jedrlinic-Ford
All Songs ® 1987
Recordamatt Music, BMI

Stereo 33⅓ r.p.m.
REC-1287 B

THE children

1. Manhunt
2. The party's over ⁂
3. Boys, Boys, Boys

mister HaHa records, div. of Recordamatt
P.O. Box 51, W. Islip, N.Y. 11795


MOTOWN
"MY WHOLE WORLD ENDED"
DAVID RUFFIN
M5-146V1
Side One
A Trademark of Motown
Record Corp. © 1969
M5-146V1A
1. MY WHOLE WORLD ENDED (THE MOMENT YOU LEFT ME)
(J. Bristol, H. Fuqua, J. Roach, P. Sawyer) 3:15
2. PIECES OF A MAN (J. Bristol, P. Sawyer) 2:46
3. SOMEBODY STOLE MY DREAM
(H. Cosby, P. Sawyer, J. Hinton) 2:57
4. I'VE LOST EVERYTHING I'VE EVER LOVED
(J. Bristol, T. Kemp) 2:55
5. EVERLASTING LOVE (Casen & Gayden) 2:58
6. I'VE GOT TO FIND MYSELF A
BRAND NEW BABY (S. DePasse, H. Fuqua,
M. Johnson, J. Bristol) 2:53
A PRODUCT OF MOTOWN RECORD CORP.


MOTOWN
"MY WHOLE WORLD ENDED"
DAVID RUFFIN
M5-146V1
Side TWo
M5-146V1B
A Trademark of Motown
Record Corp. © 1969
1. THE DOUBLE CROSS (A. Story, H. Gordy) 2:57
2. MESSAGE FROM MARIA (Al Reed) 3:25
3. WORLD OF DARKNESS (H. Fuqua, T. Kemp) 3:55
4. WE'LL HAVE A GOOD THING GOING ON
(A. Story, H. Gordy) 2:34
5. MY LOVE IS GROWING STRONGER
(J. Bristol, M. Johnson) 2:39
6. FLOWER CHILD
(D. McNeil, J. Bristol) 2:40
A PRODUCT OF MOTOWN RECORD CORP.

BUSKIN & BATTEAU

SIDE ONE

RESTLESS MAN 5:49

BY DAVID BUSKIN & ROBIN BATTEAU
℗ 1985 POSO MUSIC/MCDUCK MUSIC

ALL IN ALL 3:41

BY DAVID BUSKIN
℗ 1985 POSO MUSIC

OUTSIDE 6:21

BY DAVID BUSKIN AND ROBIN BATTEAU
℗ 1985 POSO MUSIC/MCDUCK MUSIC

PAPA, YOU WERE A SAILOR 5:39

BY DAVID BUSKIN
℗ 1985 POSO MUSIC

STEREO
BB-2010

℗ 1985 SINGLE WING RECORDS

SIDE TWO

THE ROBBER 4:07

MUSIC & WORDS BY ROBIN BATTEAU
1977 ROBIN BATTEAU MUSIC
APPLE CIDER MUSIC CO., INC./
MUSIC OF THE TIMES PUBLISHING CORP. (ASCAP)

HE USED TO TREAT HER/
TREAT ME RIGHT, TREAT ME WRONG 4:41

MUSIC & LYRICS BY DAVID BUSKIN
1972 LOU LEVY MUSIC. CO., INC. (ASCAP)
MUSIC & LYRICS BY ROBIN BATTEAU
1972 SHIVER & I MUSIC LTD. (ASCAP)

STEREO
BB-2010

DEATH IN VENICE 4:05

MUSIC BY DAVID BUSKIN
WORDS BY DAVID BUSKIN AND
ABRA BIGHAM
1984 POSO MUSIC (ASCAP)

HEART OVER HEAD 4:00

WORDS & MUSIC BY
ROBIN BATTEAU AND
ANDY GOLDMARK
1981 ALMO MUSIC/NON-PAREIL MUSIC (ASCAP)

ANNETTE 3:52

MUSIC & WORDS BY
DAVID BUSKIN AND ROBIN BATTEAU
1984 POSO MUSIC/MCDUCK MUSIC (ASCAP)


A4
VOICE of the IRON HORSE
33⅓ RIAA
A4101A SIDE 1
Buffalo Creek and Gauley
Band 1 #4 Departs for Interchange
Band 2 #4 Arrives with Empties
Band 3 #14 Departs from Dundon with Train
Band 4 #4 Climbs the Hill to Widen
A-4 PRODUCTIONS PARSIPPANY, N. J.

A4

VOICE of the IRON HORSE

33 1/3 RIAA A4101B SIDE 2

Reading

Band 1	Double-Header leaves Port Clinton
Band 2	Double-Header near Sunbury
Band 3	2124 at Perkiomen Junction
Band 4	2124 Leaves Shamokin in Rainstorm

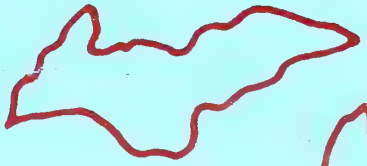
A-4 PRODUCTIONS PARSIPPANY, N. J.


FACE RECORDS + TAPES, HOCKENHEIMER STRASSE 84, D-6831 NEULUSSHEIM
LC 8852
ST 45
face
face MAX 025
8:08
GEMA
℗ 1987 face records
© 1987 face Music
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
the OVERSEAS project
a
TAKE A CHANCE 3:35
(Ross/Murdoch/Jamieson)
HIGH TENSION OVERLOAD 4:31
(Ross/Murdoch/Jamieson)
Written and arranged by THE OVERSEAS PROJECT
Produced by Allan Murdoch
at the face Music Studios, Germany
Engineered by Rainer Diezinger/Allan Murdoch
A face music/VIP joint Production
DIGITAL


FACE RECORDS + TAPES, HOCKENHEIMER STRASSE 84, D-6831 NEULUSSHEIM
LC 8852
ST 45
face
face MAX 025
8:07
GEMA
℗ 1987 face records
© 1987 face Music
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN, KEIN VERLEIH, KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
b
the OVERSEAS project
LIKE A RAINBOW 3:50
(Ross/Murdoch/Jamieson)
SPIRITIS LAKRITSI 4:15
(Ross/Murdoch/Jamieson)
Written and arranged by THE OVERSEAS PROJECT
Produced by Allan Murdoch
at the face Music Studios, Germany
Engineered by Rainer Diezinger/Allan Murdoch
A face music/VIP joint Production
DIGITAL



Jessup RECORDS, Inc



Michigan Bluegrass





Side 1
La-Car Music
BMI

33 1/3 RPM
STEREO
MB 131

"GOIN BACK TO WEST VIRGINIA"
with Lowell Varney and The West Virginia Boys

1. ON THE BANKS OF THE RIVER
2. SWEET MISERY
3. HELP ME MAKE IT THROUGH THE NIGHT
4. TELL ME WHAT TO DO
5. LAST NIGHT
6. IS THERE A LOVE LEFT FOR ME

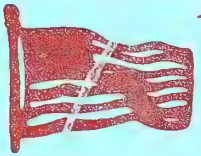
257-46-3363



Jessup RECORDS Inc



Michigan Bluegrass





Side 2
La-Car Music
BMI

33 1/3 RPM
STEREO
MB 131

"GOIN BACK TO WEST VIRGINIA"
with Lowell Varney and The West Virginia Boys

1. MONEY IS A MANS BEST FRIEND
2. GOIN BACK TO WEST VIRGINIA
3. LET BY-GONES BE BY-GONES
4. I LIVED IN HER WORLD
5. IF THERE WAS NO JESUS
6. KNELL AT KING JESUS' FEET

OLD HOMESTEAD



OHS 70052

SIDE ONE

℗ 1983 OHRC

LOWELL VARNEY-LANDON MESSER
and the Riverside Grass
"GOING TO A CITY"

1. GOING TO A CITY 3:42
2. I'LL BE READY 2:36
3. LITTLE GRAVEYARD 3:08
4. WISH YOU HAD LIVED HOLY 2:25
5. LITTLE BOY ON MOTHERS KNEE 2:14

OLD HOMESTEAD RECORDS BOX 100 BRIGHTON, MICHIGAN



OHS 70052
SIDE TWO

℗ 1983 OHRC

LOWELL VARNEY-LANDON MESSER
and the Riverside Grass
"GOING TO A CITY"

1. I OVER-TOOK A PILGRIM 3:00
2. THE LAND OF BEULAH 3:39
3. KING OF THE JEWS 2:20
4. ONE LOAF OF BREAD 3:18
5. IS THERE ROOM FOR ME 3:28

OLD HOMESTEAD RECORDS BOX 100 BRIGHTON MICHIGAN 48116

EXTREME RARITIES

Hot Jazz On Film
—Volume 4—



SIDE ONE
750402

STEREO
ER-1008

1. SUITE FOR SWINGING—Duke Ellington Orch.
2. RHYTHM ON THE RIVER - Bing Crosby & Wingy Mannone Orch.
3. MAMA, I WANNA MAKE RHYTHM- Cab Calloway Orch.
4. GOT THE JITTERS - Ben Pollack Orch.

EXTREME RARITIES

Hot Jazz On Film
—Volume 4—



SIDE TWO
750402

STEREO
ER-1008

1. MEDLEY-I've Got A Heartful of Music/Avalon/ House Hop - Benny Goodman Orch.
2. BLUE - Eddie Condon Orch.
3. OPUS ONE - Tommy Dorsey Orch.
4. SWEET GEORGIA BROWN-Coleman Hawkins Trio
5. LAZY RIVER - Louis Prima Orch.
6. DRUM BOOGIE - Gene Krupa Orch.
7. CHINA BOY - Bunny Berigan & Freddie Rich Orch.
8. LADY BE GOOD - Artie Shaw Orch.

"LA MAXIMA"

*1. PUERTO DE SANTA CRUZ -canción- (Horacio Guarany) Edit.Musical Korn S.A.-2. MI PACHA MAMA -zamba- (Hnos. Abalos) Edit. Lagos - 3. ARGENTINA -milonga- (Homero Manzi-Sebastian Piana) Ricordi Americana SA.- *4. CANCION PARA CREER -canción- (Roberto Palmer-Pocha Barros) Edit. Lagos - *5. LOS JAZMINES DE SAN IGNACIO -vals- (Hector Bromberg-Enrique Maciel) EDAMI - 6. LLEVAME AL MAR -canción- (Roberto Palmer-Pocha Barros) Edit. Lagos

microfon

LADO 1
SE-406
SADAIC-COMAR-BIEM
MONO-STEREO
COMPATIBLE
"P. 1973"

GINAMARIA HIDALGO

(Intérprete)

*Dirección y arreglo musical:
Osv[illegible] Requena

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"LA MAXIMA"

*1. FUEGO EN ANYMANA -canción- (César Isella-Armando Tejada Gomez) Edit. Lagos-2. LA MARIA DEL VALLE -zamba- (Oscar Matus-Armando Tejada Gomez) Edit.Lagos- 3. SERENATA GAUCHA -vals serenata- (Homero Manzi-Sebastian Piana) Edit.Musical Korn S.A.- 4. EL CANTO DE LA LUNA -canción- (Daniel Toro-José Gallardo) Edit. Lagos-5. ARRABAL AMARGO -tango- (Gardel-Le Pera) Editorial Musical Korn SA.- 6. CASAS BLANCAS-TECHOS BAJOS -milonga-candombe- (Acho Manzi-Roberto Palmer)

microfon

LADO 2
SE-406
SADAIC-COMAR-BIEM
MONO-STEREO
COMPATIBLE
"P. 1973"

GINAMARIA HIDALGO
(Intérprete)

*Dirección y arreglo musical:
Osvaldo Requena

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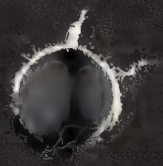
DUNHILL

abc RECORDS

"A TIME TO REMEMBER"

THE ARTIE KORNFELD TREE

DS 50092-A
Side 1



33⅓ RPM
STEREO

1. COUNTRY MORNING ON 56th STREET
(A. Kornfeld, B. Rothstein) Luvlin Music, Inc. (BMI) 3:10
2. FIRST ANNIVERSARY CUT
(A. Kornfeld) Luvlin Music, Inc. (BMI) 3:10
3. McMCRACKEN'S CUT
(H. McCracken) Luvlin Music, Inc. (BMI) :50
4. HELPLESS (N. Young)
Cotillion & Broken Arrow Music (BMI) 2:56
5. SWEET SWEET MUSIC REFRAIN
(A. Kornfeld, C. Tuna) Luvlin Music, Inc. (BMI) 1:46

Produced by: Artie Kornfeld
for Eleuthern Productions
Arranged by: Hughie McCracken
& Some Kornfeld

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DUNHILL
abc
RECORDS
"A TIME TO REMEMBER"
THE ARTIE KORNFELD TREE
DS 50092-B
Side 2
33⅓ RPM
STEREO
1. TIME TO REMEMBER
(A. Kornfeld, B. Rothstein) Luvlin Music, Inc. (BMI) 3:20
2. ROCK n' ROLL BABIES
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:42
3. THANKS FOR THE SUNSHINE
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:16
4. TEARS OF YESTERDAY (Chapels Of Our Minds)
(A. Kornfeld) Luvlin Music, Inc. (BMI) 3:16
5. DES MOINES, IOWA VARIETY SHOW
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:44
6. ROCK n' ROLL IS HERE TO STAY
(D. White) Golden Egg Music (BMI) 2:06
Produced by Artie Kornfeld
for Eleuthern Productions
Arranged by: Hughie McCracken
& Some Kornfeld
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WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 17:04

SWEET MOMENTS WITH THE BLUE VELVET BAND

Produced by ERIK JACOBSEN for Sweet Reliable Productions

WS 1802
(S39526)

SIDE 1

1. Fred Rose Music, Inc. BMI - 2:48
2. American Music, Inc. BMI - 2:43
3. House of Mysteries, Inc. BMI - 3:38
4. Fred Rose Music, Inc. BMI - 3:02
5. House of Mysteries, Inc. BMI - 2:01
6. Cherry River Music Corp. BMI - 2:52

1. RAMBLIN' MAN (Hank Williams)
2. YOU'LL FIND HER NAME WRITTEN THERE (Harold Hensley)
3. THE KNIGHT UPON THE ROAD (Arranged & Adapted by Jim Rooney)
4. WEARY BLUES FROM WAITIN' (Hank Williams)
5. LITTLE SADIE (Arranged & Adapted by Bill Keith)
6. HITCH-HIKER (Reicheg-Weissberg)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS, INC.

STEREO

WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 15:43

SWEET MOMENTS WITH THE BLUE VELVET BAND

Produced by ERIK JACOBSEN for Sweet Reliable Productions

WS 1802
(S39527)

1. House of Mysteries, Inc. BMI - 2:28
2. Blue Book Music BMI - 2:25
3. House of Mysteries, Inc. BMI - 2:41
4. Fred Rose Music, Inc. BMI - 2:45
5. House of Mysteries, Inc. BMI - 2:03
6. House of Mysteries, Inc. BMI - 3:21

SIDE 2

1. SWEET MOMENTS (Arranged & Adapted by Bill Keith & Tex Logan)
2. SOMEBODY ELSE YOU'VE KNOWN (Merle Haggard)
3. FOND AFFECTION (Jim Rooney)
4. MY SWEET LOVE AIN'T AROUND (Hank Williams)
5. THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG (Keith-Greene)
6. SITTIN' ON TOP OF THE WORLD (Arranged & Adapted by Rooney-Keith-Weissberg-Greene)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO



VOLUME 5 NUMBER 2 IM(PUL)SE

SIDE I
IMP 001A

(IMP 001)
STEREO

1. MY IMAGINATION & ME - 2:40
2. LADY LOVE - 3:33
3. PALERMO ON THE BAY - 3:32
4. THE MAN WHO LIVES IN ROOM 54 - 3:45
5. OUT ALONG THE PRAIRIE - 3:25
6. PIRATES DELIGHT - 3:00

All songs by Joe Hall (CAPAC)

MADE IN CANADA

Bamboo

VOLUME 5 NUMBER 2 IM(PUL)SE

SIDE 2
IMP 001B

(IMP 001)
STEREO

1. EVAB - 2:27
2. CAPTAIN LEMONADE - 2:51
3. POUR MORE POISON IN - 3:06
4. THE CANDYMAN'S CART - 4:31
5. YOU'RE THE ONLY ONE THAT I COULD TRUST - 3:06
6. PREPARING TO BEGIN - 4:31

All Songs by Joe Hall (CAPAC)

MADE IN CANADA



33⅓
Stereo
ncb

HLP 77003
A

TREDJE STEDJE

1. **ANDRE JENTER** 4.35 (Jack Tempchin/Kirsti & Jan Rolv Loftesnes) Warner/Frost
2. **FARANDE FANT** 4.25 (Richard Betts & Jan Rolv Loftesnes) Chappel Nordiska
3. **TIDA RENN (IFRÅ MEG)** 3.06 (Svein Dag Hauge/Ivar Dyrhaug) Manus
4. **NATTOG I JANUAR** 2.47 (Kirsti & Jan Rolv Loftesnes) Manus
5. **HØG TID** 4.30 (Dan Fogelberg/Olav Stedje) April Music

OLAV STEDJE

Produsert av Svein Dag Hauge for Slagerfabrikken

℗ 1982 Slagerfabrikken A/S

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33 1/3
Stereo
ncb

HLP 77003
B

TREDJE STEDJE

1. **EIN SONG TIL DEG** 3.40 (Amund Enger/Kirsti & Jan Rolv Loftesnes) Manus
2. **ROSANNA** 3.40 (Svein Dag Hauge) Manus
3. **EVENTYR** 3.53 (Rolf Graf/Kirsti & Jan Rolv Loftesnes) Manus
4. **LIVET LER** 3.20 (Svein Gundersen/Svein Dag Hauge) Manus
5. **SOMMARMINNE** 2.40 (Svein Dag Hauge/Kirsti Loftesnes) Manus

OLAV STEDJE

Produsert av Svein Dag Hauge for Slagerfabrikken

℗ 1982 Slagerfabrikken A/S

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WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 14:50

JOHN RANDOLPH MARR

Produced by Nilsson House Productions
in association with Gary Osborne

WS 1844
(S39646)

1. 2:38 Golden Egg Music BMI
2. 2:41 Rock Music Co. BMI
3. 2:58 J. Vogel Music Co., Inc. ASCAP/E.B. Marks Music Corp. BMI
4. 2:40 Metric Music BMI
5. 3:53 Nilsson House Music BMI

SIDE 1

1. HALLELUJAH (Dave White-J. Caswell)
2. 1941 (H. Nilsson)
3. I WONDER WHO'S KISSING HER NOW (Adams-Hough-Howard)
4. HELLO L.A., BYE-BYE BIRMINGHAM (Delaney Bramlett-Mac Davis)
5. PITY THE MAN (J.R. Marr)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO

WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 14:42

JOHN RANDOLPH MARR

Produced by Nilsson House Productions
in association with Gary Osborne

WS 1844
(S39647)

1. 3:35
2. 3:07
3. 2:38
4. 2:24

All selections by Nilsson House Music BMI -

5. 2:58 Dunbar Music, Inc. BMI

SIDE 2

1. WE HAD SOMETHING (Osborne-Marr)
2. SARAH (J.R. Marr)
3. ONE SHOT LADY (J.R. Marr)
4. RAGGEDY ANN (J.R. Marr)
5. FREE (Chris Andrews)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO



RECORDS
MEMPHIS, TENNESSEE

Ashes to Ashes

Ronnie Stoots

TMS-1002
(BBRS-5537)

SIDE 1
STEREO

1 Home Again (King)
2 Sweet Dream Woman (Taylor-Gorgoni)
3 My First Night Alone Without You (Vassy)
4 Ashes to Ashes (Lambert-Potter)
5 Bye Bye Darlin' (Mayo-Crook)

℗ 1972 TMI RECORDS

Manufactured and Distributed by RCA Records, New York, N.Y. Printed in U.S.A.



RECORDS
MEMPHIS, TENNESSEE

Ashes to Ashes

Ronnie Stoots

TMS-1002
(BBRS-5538)

SIDE 2
STEREO

1 The Other Side of Life (Gates)
2 Girl with a Smile (Reid)
3 Long Ago and Far Away (Taylor)
4 Child of Mine (King)
5 Everybody's Loved by Someone (Mayo-Williams)
6 The Closest I Ever Came (Davis)

℗ 1972 TMI RECORDS

Manufactured and Distributed by RCA Records, New York, N.Y. Printed in U.S.A.



16 GREATEST HITS OF THE BROWN'S FERRY FOUR

Side One

© ℗1977
Gusto Records, Inc.
Nashville, TN.
SD 3017

1. OVER IN THE GLORYLAND–1:56
2. HEAVEN ETERNAL FOR ME–2:20
3. WHEN THE REDEEMED ARE GATHERING IN–2:23
4. YOU MUST BE BORN AGAIN–2:20
5. WHAT SHALL I DO WITH JESUS–2:24
6. PRAISE GOD! HE LOVES EVERYBODY–2:43
7. THE ARM OF GOD–2:33
8. CAN'T YOU HEAR HIM CALLING–2:27



16 GREATEST HITS OF THE BROWN'S FERRY FOUR

Side Two

© ℗ 1977
Gusto Records, Inc.
Nashville. TN.

SD 3017

1. EVERYBODY WILL BE HAPPY OVER THERE—1:58
2. ROCK OF AGES HIDE THOU ME—2:00
3. THE LORD IS WATCHING OVER ME—2:00
4. WHEN THE GOOD LORD CARES—1:59
5. ETERNITY WITHOUT HIM—2:33
6. BOUND FOR THE SHORE—2:13
7. IF WE NEVER MEET AGAIN—2:54
8. WILL THE CIRCLE BE UNBROKEN—2:56



THE IMMORTAL MA RAINEY

MLP-2001

SIDE 1
(MLP-2001 A)

1. JEALOUS HEARTED BLUES
   (Austin)
2. CELL BOUND BLUES
   (Ma Rainey)
3. ARMY CAMP HARMONY BLUES
   (Tilford-Ma Rainey)
4. EXPLAININ' THE BLUES
   (Dorsey)
5. NIGHT TIME BLUES
   (Dorsey)
6. 'FORE DAY HONRY SCAT
   (McOwens-Ma Rainey)

MILESTONE RECORDS, BERKELEY, CALIFORNIA



THE IMMORTAL MA RAINEY

MLP-2001

SIDE 2
(MLP-2001 B)

1. ROUGH AND TUMBLE BLUES
   (Ma Rainey)
2. MEMPHIS BOUND BLUES
   (Dorsey)
3. SLAVE TO THE BLUES
   (Dorsey)
4. BESSEMER BOUND BLUES
   (Murphy-Dorsey)
5. SLOW DRIVING MOAN
   (Ma Rainey)
6. GONE DADDY BLUES
   (Ma Rainey)

MILESTONE RECORDS, BERKELEY, CALIFORNIA

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE OLD TIMERS

1. POLECAT BLUES
(The Smokey Valley Boys)
2. DENVER BELLE
(J.P. and Annadeene Fraley)

Side 1
(VPMF-HRC-33-A-1)



33-A-1

3. LITTLE MAGGIE
(Fred Cockerham, Lawrence Lowe, Ernest East, Mac Snow)
4. MARTHA CAMPBELL/McMICHEN'S REEL
(Fiddling Doc Roberts, James Roberts)
5. RATTLE DOWN THE ACORNS
(Delbert Hughes)
6. STILLHOUSE
(Delmar Pendleton, Calvin Pendleton)
7. WILD HOG IN THE WOODS
(The Kimble Family)
8. SADDLE OLD PAINT
(Forest Pick)
9. WARFIELD
(Aunt Jenny Wilson)
10. PUNCHEON ON THE FLOOR
(Esker Hutchins)

HERITAGE RECORDS

ROUTE 4 • BOX 278 GALAX, VA 24333

"VISITS"
THE OLD TIMERS

Side 2
(VPMF-HRC-33-B-1)

33-B-1

1. **LOST INDIAN**
(Ernest East and
The Pine Ridge Boys)
2. **ROUSTABOUT**
(Dan Tate)



3. **FOX CHASE**
(Coy Morton, Roy Hall)
4. **SOAPSUDS OVER THE FENCE**
(Mose Coffman, Dave Spilkia)
5. **HOLLY DING**
(Fred Cockerham, Tommy Jarrell)
6. **SINGING BIRDS**
(Burl Hammons)
7. **WONDERFUL LOVE**
(The Shelor Family)
8. **BLACKBERRY BLOSSOM**
(Buddy Thomas)
9. **JUMP JIM CROW**
(Melvin Wine)
10. **BANJO TRAMP**
(Ward Jarvis, Dana Loomis,
Grey Larsen)

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE YOUNG MUSICIANS

SIDE 1
(VPMF-HRC-33-A-2)

33-A-2

1. TWO WHITE NICKELS/THREE THIN DIMES
The Arm and Hammer String Band
2. SAL, WON'T YOU MARRY ME?
Judy Hyman, Jeff Claus, John Hoffmann
3. TALL TIMBER
Benny Jarrell and The Flint Hill Playboys
4. CRAZY CREEK
The Backwoods Band
5. LINK OF CHAIN
Lisa Ornstein, Andy Cahan
6. ST. ANNE'S REEL/GROWLING OLD MAN, GROWLING OLD WOMAN
The Correct Tone String Band
7. WAYNESBURGH
Ben Steel and His Bare Hands
8. NATURAL BRIDGE BLUES
The New Rubatonic Entertainers

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE YOUNG MUSICIANS

SIDE 2
(VPMF-HRC-33-B-2)

33-B-2

1. VISITS
Tommy Jarrell, Mac Snow, Scotty East, Bobby Patterson, Al Tharp, Scott Ainslie, Ray Alden and Patsy East

2. BONAPARTE'S RETREAT
Neil Rossi and Jay Ungar

3. GREY EAGLE
Bruce Molsky and Dave Winston

4. COTTON EYED JOE
The Zenith String Band

5. KATY HILL
The Puryear Brothers Band

6. FALL ON MY KNEES
Ace Weems and His Fat Meat Boys

7. JENNY JOHNSON
Pete Peterson, Ray Alden, Dave Howard



COUNTRY & WESTERN

SPOTLIGHT ON GUITAR

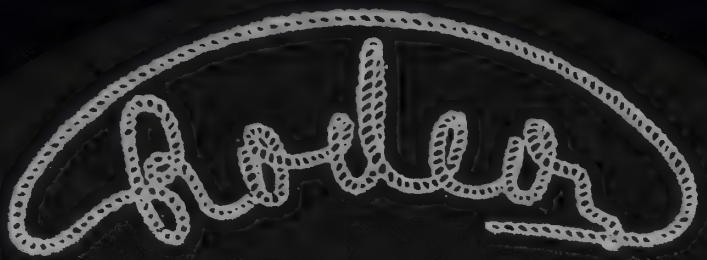
with KEN DAVIDSON

Side 1
33⅓ RPM

RCW 1010
Made in U. S. A.

1. THE WILDWOOD FLOWER (arr. Davidson)
2. RIDEAU RIVER WALTZ (Davidson)
3. ORIENTAL MELODY (Davidson)
4. WALTZ BY CARCASSI (arr. Davidson)
5. KEVIN'S SCHOTTISCHE (J. Conway)
6. WALTZ OF THE ROSES

Conversa-phone Institute, Inc.
New York 1, N. Y.



SPOTLIGHT ON GUITAR
with KEN DAVIDSON

Side 2
33⅓ RPM

RCW 1010
Made in U. S. A.

1. SEPTEMBER SONG (K. Weill)
2. THE SWISS YODELER (Davidson)
3. SUN SHADOWS
4. BORDER SERENADE
   (H. White, arr. Davidson)
5. BLUE SKIES (Berlin)

Conversa-phone Institute, Inc.
New York 1, N. Y.

Side A Stereo

Record 1

The Greatest of Eddie Fisher

1 Turn Back the Hands of Time
2 On the Street Where You Live

RCA

Special Products

3 Thinking of You
4 I Need You Now
5 I'm Yours

DPL2-0138-1-A

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS


Side B Stereo
Record 1
The Greatest of Eddie Fisher
1 Oh! My Pa-Pa
(O Mein Papa)
RCA
Special Products
2 Tell Me Why
3 Anema e core
(With All My Heart and Soul)
4 How Do You Speak to an Angel?
5 I'm Walking Behind You
DPL2-0138-1-B
TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

Side C Stereo

Record 2

The Greatest of Eddie Fisher

1 Heart
2 Fanny



3 Without You
4 Wish You Were Here
5 Bring Back the Thrill

DPL2-0138-2-C

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

Side D Stereo

Record 2

The Greatest of Eddie Fisher

1 Lady of Spain
2 Cindy, Oh Cindy



Special Products

3 Dungaree Doll
4 Everybody's Got a Home
5 Anytime

RCA

DPL2-0138-2-D

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

Steve Harley

THE PSYCHOMODO

1

1. Sweet Dreams
2. Psychomodo
3. Mr. Soft
4. Singular Band
5. Ritz

℗1975 EMI Records Limited

and

Cockney Rebel

All songs written by Steve Harley
Buddah Music, Inc.

Produced by Steve Harley and Alan Parsons
Orchestral Arrangements by Andrew Powell

ST-11330


MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Steve Harley
THE PSYCHOMODO
2
1. Cavaliers
2. Bed In The Corner
3. Sling It!
4. Tumbling Down
All songs written by Steve Harley
Buddah Music, Inc.
Produced by Steve Harley and Alan Parsons
Orchestral Arrangements by Andrew Powell
ST-11330
℗1975 EMI Records Limited
and
Cockney Rebel

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33⅓ RPM

The RED ALLEN Tradition

with: **HARLEY ALLEN**—tenor vocals, rhythm guitar / **KATHY CHIAVOLA**—high baritone vocals / **VASSAR CLEMENTS**—fiddle / **JOSH GRAVES**—dobro / **MIKE LILLY**—baritone vocals, banjo / **RON MESSING**—dobro on Nashville Skyline Rag / **LARRY NAGER**—bass fiddle / **MARTY STUART**—mandolin

SIDE I

FTS 31097 A
STEREO

LAST TRAIN TO CLARKSVILLE / T. Boyce / B. Hart - Don Law Prod.

VICTIM TO THE TOMB / J. Duffey

IT'S NEVER TOO LATE / C. Stanley

WORRY MY LIFE AWAY / P. Roberts - Wynwood Music / BMI

WAIT A LITTLE LONGER, PLEASE JESUS / H. Hauser / C. Smith

℗ © 1983 Folkways Records and Service Corp.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33⅓ RPM

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with: **HARLEY ALLEN**—tenor vocals, rhythm guitar / **KATHY CHIAVOLA**—high baritone vocals / **VASSAR CLEMENTS**—fiddle / **JOSH GRAVES**—dobro / **MIKE LILLY**—baritone vocals, banjo / **RON MESSING**—dobro on Nashville Skyline Rag / **LARRY NAGER**—bass fiddle / **MARTY STUART**—mandolin

SIDE II



FTS 31097 B
STEREO

LONESOME WITHOUT YOU / C. Stanley - Fred Rose Music / BMI

HIPPY DIPPY DAN / Arr. R. Allen

DREAMING JUST THE SAME / W. Bailes

DOWN THE ROAD / Flat & Scruggs - Fairway Music - BMI

NASHVILLE SKYLINE RAG / B. Dylan / ASCAP

℗ © 1983 Folkways Records and Service Corp.



LRLP 4072
Stereo
Side One

® 1982
MRC Records

"KEPLINGER BLUEGRASS"
The Keplinger Family

1. KICKING MULE 1:48 (Trad.)
2. JUST BECAUSE 2:19 (Trad.)
3. BLACK DIAMOND 1:26 (Don Stover)
4. MAMA LIKES TO HEAR THAT BLUEGRASS MUSIC 2:03
5. EARL'S BREAKDOWN 1:35 (Earl Scruggs) BMI

Dist. by Major Recording Co., Westbrook, Va.



LRLP 4072
Stereo
Side Two

℗ 1982
MRC Records

"KEPLINGER BLUEGRASS"

The Keplinger Family

1. **FOX ON THE RUN** **2:37** (Tony Haggard) Mann Music
2. **ORANGE BLOSSOM SPECIAL** **2:28** (Ervin Rouse) Leeds Music, ASCAP
3. **FREE BORN MAN** **2:29** (Kallison/M. Lindsay) Boom Music, BMI
4. **FOGGY MOUNTAIN BREAKDOWN** **2:15** (L. Flatt/E. Scruggs) Peer International, BMI
5. **TENNESSEE (I Hear You Calling Me)** **2:33** (Nerkirk/Williams) BMI
6. **JOHN HARDY** **1:42** (Trad.)

Dist. by Major Recording Co., Waynesboro, Va.


MARK FOUR
RECORDS
The Blue Ridge
"HITS FOREVER"
SIDE ONE
LP 1121A
STEREO
33 1/3 RPM


MARK FOUR
RECORDS
The Blue Ridge
"HITS FOREVER"
SIDE TWO
LP 1121B
STEREO
33 1/3 RPM
1. BATTLE HYMN OF THE REPUBLIC /
2. I'VE GOT A SONG / Trio - 1:43
3. HE PAID THE DEBT FOR ME /
4. THE OLD RUGGED CROSS / Barnard - 2:32
5. HE TOUCHED ME / Gaither - 2:25

. . . A CONSTANT NEW BEGINNING .

Chelsea RECORDS

?

LES SINNERS

SIDE 1

STEREO

CHL-511-DJ

(CHL-511-A)

NOT FOR SALE

℗ & © 1975 Chelsea Records Corp.
PROMOTION COPY

1. LIVE MY LIFE TODAY (A. Jodoin-J. Berthiaume) 2:37
2. RAT CITY (A. Jodoin) 2:12
3. HAPPY (D. Valois-J. Berthiaume) 2:28
4. PLEASE DON'T GO (A. Jodoin-J. Berthiaume) 2:30
5. YOU'RE FINE YOU'RE FINE 2:08
(A. Jodoin-D. Valois-J. Berthiaume)

All selections published by
Music of the Times Publ. Corp. (ASCAP)
All selections translated by C. McDermott
Produced by Louis Parizeau
Arrangements: Les Sinners
Executive Prods.: A. Jodoin-R. Tate

1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

. . . A CONSTANT NEW BEGINNING .

Chelsea RECORDS

?

LES SINNERS

SIDE 2

STEREO

CHL-511-DJ

(CHL-511-B)

NOT FOR SALE

℗ & © 1975 Chelsea Records Corp.
PROMOTION COPY



*1. SAD BOY LAMB (A. Jodoin-D. Valois-J. Berthiaume) 3:12
*2. STRIPPER (A. Jodoin-J. Berthiaume) 2:58
*3. LIES (A. Jodoin-J. Berthiaume) 2:39
4. SPRING BED BOOGIE 2:36
(R. Tate-A. Finaldi) Buddah Music Inc. (ASCAP)
*5. YOU'RE MY WOMAN 2:36
(A. Jodoin-J. Berthiaume)

*Published by Music Of The Times Publ. Corp. (ASCAP)
Produced by Louis Parizeau
Arrangements: Les Sinners
Executive Prods.: A. Jodoin-R. Tate

1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

JUDITH KAY

EVERYBODY'S TALKIN'

Side One

1. **EVERYBODY'S TALKIN' (3:55)**
   Fred Neil
   Third Story Music/BMI
2. **UM ABRACO NO BONFA (4:35)**
   Joao Gilberto
   Perf. Rts. Free
3. **IF I WERE A BELL (3:39)**
   Frank Loesser
   Frank Music Corp./ASCAP
4. **CRAZY YOU (3:45)**
   Judity Kay
   I Dig Music/BMI
5. **A SHINE ON YOUR SHOES (3:10)**
   Howard Dietz & Arthur Schwartz
   Warner Bros. Music/ASCAP
6. **TAKE THE "A" TRAIN (2:50)**
   Billy Strayhorn
   Tempo Music/ASCAP

TASTY

100-1

℗ 1987 TASTY RECORDS © 1987 I DIG MUSIC

JUDITH KAY

EVERYBODY'S TALKIN'

Side Two

1. **DAY TRIPPER (3:25)**
   John Lennon & Paul McCartney
   Blackwood Music/BMI
2. **SAN FRANCISCO BAY BLUES (3:15)**
   Jesse Fuller
   Tro-Hollis Music, Inc./BMI
3. **ONCE I LOVED (3:20)**
   Tom Jobim & Vinicius de Moraes
   Ipanema Music Corp./ASCAP
   CASA FORTE (4:00)
   Edu Lobo
   Rodra Music/BMI

Medley:

4. **SUMMERTIME (6:35)**
   Chappell & Co., Inc./ASCAP
   MOTHERLESS CHILD
   Traditional
5. **EU VIM DA BAHIA (3:50)**
   Gilberto Gil
   Red Network Music/BMI

TASTY
100-1

℗ 1987 TASTY RECORDS © 1987 I DIG MUSIC


COLUMBIA
THE TYMES
PEOPLE
CS 9778
SIDE 1
XSM 139357
1. THE LOOK OF LOVE
-H. David - B. Bacharach- (From Charles K. Feldman's
"Casino Royale" - A Columbia Pictures Release
2. ALFIE/FOR ONCE IN MY LIFE
-H. David - B. Bacharach -/R. Miller - O. Murden-
3. THE LOVE THAT YOU'RE LOOKING FOR (Ain't Gonna
Find It Here) -B. Jackson - T. Bell - L. Andrews-
4. FOR LOVE OF IVY -B. Russell - Q. Jones-
(From the Motion Picture "For Love Of Ivy")
5. CITY -R. Lockhart - C. Harding-
6. WICHITA LINEMAN
-J. Webb-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE TYMES
PEOPLE
CS 9778
SIDE 2
XSM 139358
1. PEOPLE -B. Merrill - J. Styne-
(From the Musical Production "Funny Girl")
2. THE WAY OF THE CROWD -D. Folger-
3. THOSE WERE THE DAYS -G. Raskin-
4. GOD BLESS THE CHILD -B. Holiday - A. Herzog, Jr.
5. MAKE SOMEONE HAPPY -B. Comden -
A. Green - J. Styne- (From the Musical
Production "Do Re Mi")
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

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BEAR FAMILY RECORDS



BFX
15350
Non-
Breakable

COUNTRY ALL STARS:
Jazz From The Hills

SIDE
1

1. **Stomping At The Savoy** 2:45 Ⓟ 1953
2. **Tennessee Rag** (Chet Atkins) 2:25 Ⓟ 1952
3. **Do Something** (Bud Green-Sam H. Stept) 2:35 Ⓟ 1955
4. **Indiana March** 2:25 Ⓟ 1953
5. **Sweet Georgia Brown**
(Ben Bernie-Kenneth Casey-Maceo Pinkard) 2:55 Ⓟ 1953
6. **Midnight Train** (Chet Atkins-Kenneth Burns) 2:40 Ⓟ 1953
7. **In A Little Spanish Town**
(Sam Lewis-Joe Young-Mabel Wayne) 2:45 Ⓟ 1953
8. **My Little Girl**
(Albert Van Tilzer-Sam Lewis-Will Dillon) 2:20 Ⓟ 1952

Licensed from BMG/Ariola Hamburg GmbH

GEMA

LONG PLAY 33⅓

5197

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BEAR FAMILY RECORDS



BFX 15350

Non-Breakable

COUNTRY ALL STARS:
Jazz From The Hills

SIDE 2

1. **The Lady In Red** (Mort Dixon-Allio Wrabel) 2:03 ℗ 1953
2. **Marie** (Irving Berlin) 2:34 ℗ 1953
3. **It Goes Like This** *(Vocal: Homer & The Gang)* (Irving Ceasar-Cliff Friend) 2:22 ℗ 1953
4. **What's The Reason I'm Not Pleasing You** *(Vocal: Homer)* (Coy Poe-Jimmy Grier-Pinky Tomlin-Earl Hatch) 2:17 ℗ 1953
5. **When It's Darkness On The Delta** (Jerry Levinson-Marty Symes-Al J. Neiberg) 2:40 ℗ 1953
6. **The Vacation Train** (Melvin Smith-Emil Korsen) 2:10 ℗ 1955
7. **Fiddle Patch** (Dale Potter) 2:17 ℗ 1952
8. **Fiddle Sticks** (Dale Potter) 2:03 ℗ 1952

Licensed from BMG/Ariola Hamburg GmbH

GEMA

LONG PLAY 33⅓

(C) 5197


GATEWAY
RECORDINGS
GSLP-4612
Side 1
33⅓ RPM
STEREO
MUSIC EFFECTS
OPENS & ENDS
1 Open w/cymbal crash 10/2 Open-Building Chords 13/3 Open Same-Drums
Only 13/4 Open Same-Bass and Piano Only 13/5 Drum Roll and Fade 15
6 Big Show Opening 07/7 Easy Ending w/Bass, Piano Drums 09 8 Same w/Horns 09
9 Up Tempo Ending 09/11 End-Scary or Weird 19
STINGS
12 Bass and Drums 07/13 Up Tempo 05
TEXTURES
14 Ominous 29/15 Cue 14-Bass and Horns only 27/16 City Snycopated 25/17 City
Syncopated w/Bass & Horns only 25/18 City Chase 25/19 Action Pattern-Drums Only 27
20 Action Pattern-Drums and Bass 27/21 Movement 25/22 Movement w/Horns 25
23 City Life-Version 1 37/24 City Life-Version 2 25/25 City Life-Version 3 26
SOLO HORNS
26 Wah-Wah Horns 26/27 Wah-Wah Horns (underwater) 26/28 Start of
Horse Race 16/29 Horn w/Mute 20/30 Fanfare 10
TEMPOS
31 Samba 21/32 Disco 46/33 Disco Drums Only 46/34 Waltz 57
35 Syncopation 32/36 Tango 38/37 Tango w/Horns 1 10
38 Hora 1 10/39 Rhumba 56/40 March 49/41 Polka 30


GATEWAY
RECORDINGS
GSLP-4612
Side 2
33⅓ RPM
STEREO
MUSIC EFFECTS
MOODS
1. Cocktail Bar :44/2. Cocktail Bar-Drums & Bass Only :44/3. Swing :29
4. Dread 1:05/5. Bright Activity :26/6. Oriental 1:08/7. Oriental #2 :39
8. Lullaby :25/9. Lullaby-Electric Piano Only :25/10. Silent Movie
Pursuit :53/11. Jazz Moods (A) Rag 1:13 (B) Boogie :55 (C) Boogie
Bass and Drums :55 (D) Swing :31 (E) Bebop :27 (F) Progressive 1:00
12. Miltary :33
BASS AND DRUMS
13. Walking :55/14. Up Tempo :50/15. Slow 1:09
ELECTRIC PIANO
Runs Up The Scale (twice) :13/17. Run Up The Scale (slower) :13
BRIDGES
18. Trumpet and Sax (alto) Blues Riff :20/19. Jazz Bridge #1 :17
20. Cue 19-w/Drums and Bass Only :16/21. Jazz Bridge #2 :30
22. Cue 21 w/Drums and Bass Only :30/23. Horns-
Sultry Trumpet- Mute/Sax :39
24. Cue 23-Full Group :39

BUTTERFLY RECORDS INC.

JEFF MEAD
VOLUME ONE



SIDE A STEREO
BR-1-A

1. TASTE & SEE (MEAD)
2. FALL TURNS TO WINTER (MEAD)
3. THE EYES GOD GAVE ME (MEAD)
4. I WISH I COULD WHISTLE (MEAD)
5. IT'S NOT AS THOUGH (MEAD-HENNIES)

℗ 1981 JEFF MEAD

BUTTERFLY RECORDS INC.

JEFF MEAD
VOLUME ONE



SIDE B STEREO
BR-1-B

1. YOU'D BETTER WAKE UP (MEAD)
2. WARM COAT (MEAD)
3. MORE THAN ME (MEAD)
4. WHOOPS, OH! (MEAD)
5. HE SINGS TO ME (MEAD)
6. YOU ARE ON MY MIND (MEAD)

℗ 1981 JEFF MEAD

☆ DARYL D. JOHNSON ☆

&

SUNLIGHT SHININ'

Arthur, Hurley & Gottlieb

1. **Sunlight Shinin'** 2:55
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)
2. **I Haven't Heard The Music** 3:22
(G. Sklerov) Senor Music Co. (BMI)



3. **Loneliness** 3:25
(Christopher Horrell) Irving Music Inc./Sunship Music (BMI)
4. **Waiting For This Moment** 3:27
(Michael Hurley-Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)
5. **That's The Time I Miss You Most Of All** 3:37
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)

SP-4503/Stereo (SP-4743)
Produced by STEPHEN HARTLEY DORFF
for Hobby Horse Productions
℗ 1975 A&M Records, Inc.

A&M RECORDS 1

SUNLIGHT SHININ'

Arthur, Hurley & Gottlieb

1. **Tubin'** 3:18
(K. Carnes-D. Ellingson) Parker Lane Music, Inc. (ASCAP)

2. **All The Time You Need** 2:45
(Jeffrey Arthur-Michael Hurley) Irving Music Inc./Sunship Music (BMI)

3. **Give Me A Thrill** 2:33
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)



4. **Telephone Song** 3:15
(Michael Hurley-Christopher Horrell) Irving Music Inc./Sunship Music (BMI)

5. **Just Getting Used To You** 3:32
(Jeffrey Arthur-Christopher Horrell) Irving Music Inc./Sunship Music (BMI)

6. **That's The Time I Miss You Most Of All (Reprise)** :51
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)

SP-4503/Stereo (SP-4744)
Produced by STEPHEN HARTLEY DORFF
for Hobby Horse Productions
℗ 1975 A&M Records, Inc.

A&M RECORDS 2

"HERE'S TO VETERANS"

113

THE VETERANS ADMINISTRATION

WEDNESDAY, OCT. 16, 1974

MONO CUT
PLAY STEREO OR MONO

Time 14:30
33⅓ RPM

GOOD

PROGRAM NO. 1458

TEX WILLIAMS

(Dental Exam)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

73180—1

"HERE'S TO VETERANS"

113

THE
VETERANS ADMINISTRATION

WEDNESDAY, OCT. 16, 1974

MONO CUT
PLAY STEREO OR MONO

Time 14:30
33⅓ RPM

GOOD

10/16/74

PROGRAM NO. 1459

Tex Beneke and The Glenn Miller Band

Vintage Radio

(VA Hospitals)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

73180—2

"HERE'S TO VETERANS"

105

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO

Time 14:30
Start Outside 33⅓ RPM

PRESENTS

PROGRAM NO. 1363
THE RED SIMPSON SHOW

(VA Home Counseling Service Available/VA Specialists Cousel Home Buyers)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71347—1

SUNDAY, JULY 24, 1977 NEWS

"HERE'S TO VETERANS"

105

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33⅓ RPM

PRESENTS

GOOD

PROGRAM NO. 1364

JAZZ CLASSICS — NAT KING COLE

(Veterans Earned Many Benefits/GI Bill Education Important to Veterans)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71347—2

SUNDAY, JULY 24, 1977 NEWS

"HERE'S TO VETERANS"

MONDAY, AUG. 18, 1975

THE VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33 1/3 RPM

GOOD

PRESENTS

PROGRAM NO. 1352
THE MARTY ROBBINS SHOW

(VA "Outreach" Program/VA Helps Veterans Find Jobs)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

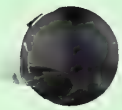
71108—1

"HERE'S TO VETERANS"

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33 1/3 RPM

PRESENTS DON'T LIKE

PROGRAM NO. 1353
THE ART TATUM SHOW

(VA Provides Educational Counseling/Hire A Veteran)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71108—2



THE ALL-DISTRICT SENIOR HIGH SCHOOL ORCHESTRA

1965

Long Beach, California

FRED OHLENDORF - Conductor

33 1/3 RPM

NCR12-577 A 1

OVERTURE "RIENZI"
(Wagner)

"ADAGIO" FOR STRINGS
(Barber)

National Custom Recording, Inc.
6331 Camellia Ave.
No. Hollywood, Calif.
Recorded by Doug Eichelberger



THE ALL-DISTRICT SENIOR HIGH SCHOOL ORCHESTRA

1965

Long Beach, California

FRED OHLENDORF - Conductor

33 1/3 RPM

NCR12-577 B 2

"CANZON DUODECIMI TONI" FOR TWO BRASS CHOIRS AND ORCHESTRA
(Gabrieli)

"CONCERTO" FOR STRING BASS AND ORCHESTRA
(Dittersdorf)
Dennis Trembly, Soloist

SYMPHONY No. 4 - FINALE
(Tschaikowsky)

National Custom Recording, Inc.
6331 Camellia Ave.
No. Hollywood, Calif.
Recorded by Doug Eichelberger



REPRISE RECORDS

PROMOTION

NOT FOR SALE

Playing Time: 21:06

POTTERY PIE

GEOFF AND MARIA MULDAUR

Produced by Joe Boyd

RS 6350
(30,914)

SIDE 1

1. Robbins Music Corp./ Chandos Music ASCAP - 3:17
2. Dwarf Music ASCAP - 3:56
3. Jerry Vogel Music Co., Inc. ASCAP - 2:45
4. Rooney Tunes BMI - 4:44
5. LaSalle Music Pub. Inc. ASCAP - 4:48
6. Rooney Tunes BMI - 1:36

1. CATCH IT (Eric Von Schmidt)
2. I'LL BE YOUR BABY TONIGHT (Bob Dylan)
3. NEW ORLEANS HOPSCOP BLUES (George Thomas)
4. TRIALS, TROUBLES, TRIBULATIONS (Traditional-Arranged by Maria Muldaur)
5. PRAIRIE LULLABYE (Billy Hill)
6. GUIDE ME, O GREAT JEHOVAH (Traditional-Arranged by Maria Muldaur)

WITCHSEASON PRODUCTIONS

STEREO

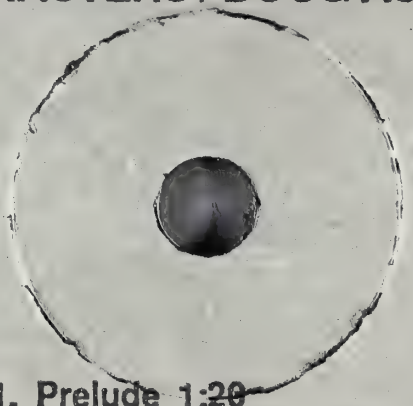
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SUBWAY RECORDS

THE BEST UNDERGROUND

CHARACTERS / DOUG ASHLEY



Subway Pub.
ASCAP
© & ℗ 1987
All songs
written & produced
by Doug Ashley

1102 A
SIDE 1
33 1/3 RPM
Stereo
Time: 21:52

1. Prelude 1:20
2. Rock 'N' Roll Dreams 4:21
3. Park Avenue 3:32
4. Jive 4:33
5. Do Ya Wanna Know Me 4:48
6. Rhia's Song 3:18

SUBWAY RECORDS

THE BEST UNDERGROUND

CHARACTERS / DOUG ASHLEY



Subway Pub.
ASCAP
© & Ⓟ 1987
All songs
written & produced
by Doug Ashley

1102 B
SIDE 2
33 1/3 RPM
Stereo
Time: 19:18

1. Go Where You Go 3:29
2. (Don't) Call Me 4:07
3. Amsterdam Moon 3:33
4. Come Over 3:15
5. Phazar 4:54



SIDE A

33 1/3 RPM

JAMMING ON THE ROCK

Bongo-Jerie

SPECIAL
CLUB VERSION

Music By: Caribas International
Produced By: Micheal Benjamin and Bongo J. Pringle
Arrangements: Micheal Benjamin, Bongo J. Pringle, and Niel Moran—Guevera

Recorded at: Platinum Studio

Distributed By:

Al Je Productions, Inc.
c/o Bongo J.T Pringle
1006 Randolph Ave., #5
St. Paul, Minnesota, 55102

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BO-JE. Music Inc.

SIDE B

33 1/3 RPM

SPECIAL
CLUB VERSION

COMING TOGETHER

Bongo-Jerie

Music By: Caribas International
Produced By: Micheal Benjamin and Bongo J. Pringle
Arrangements: Micheal Benjamin, Bongo J. Pringle, and Niel Moran—Guevera

Recorded at: Platinum Studio

Distributed By:

Al Je. Productions, Inc.
c/o Bongo J.T Pringle
1006 Randolph Ave., #5
St. Paul, Minnesota, 55102

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Grand Award
WORLD'S GREATEST MUSIC
WORLD'S GREATEST ART
DIXIELAND JAZZ
by the Royal Garden Rajahs
G.A. 33-313
Side 1
THAT'S A PLENTY
ROYAL GARDEN BLUES
BACK HOME IN INDIANA
STRUTTIN' WITH SOME BARBECUE
SUNDAY
JADA
WHY WAS I BORN
Bobby Byrne, Pee Wee Erwin, Peanuts Hucko,
Billy Maxted, Jack Lesberg, Cliff Leeman,
Will Bradley, Ray Stewart, Bud Freeman,
Bill Stegmeyer, Louis Stein, Trigger
Alpert, Eddie Safranski,
Paul Kaufman.
LONG PLAYING
33 1/3 RPM
MFD BY GRAND AWARD RECORD CORP., HARRISON, N.J.


Grand Award
WORLD'S GREATEST MUSIC
WORLD'S GREATEST ART
DIXIELAND JAZZ
by the Chicago Giants
G.A. 33-313
Side II
CRAZY RHYTHM
AIN'T MISBEHAVIN'
THREE LITTLE WORDS
LADY BE GOOD
I DIDN'T KNOW WHAT TIME IT WAS
BUD'S BLUES
Bud Freeman, Dave Bowman
Dan Lamond
LONG PLAYING
33 1/3 RPM
MFD BY GRAND AWARD RECORD CORP., HARRISON, N.J.

OLD HOMESTEAD



STEREO
Side 1

90003
(10872)

THE PLEASANT VALLEY BOYS

"HE'S CALLING ME"

1. HE'S CALLING ME—2:12
2. SORRY I NEVER KNEW YOU—3:07
3. HALLELUJAH I'M READY—2:20
4. RANK STRANGER—3:10
5. I KNOW—3:23
6. PRECIOUS MEMORIES—2:28
7. WAYFARING STRANGER (Instrumental)—2:19

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116



STEREO
Side 2

90003
(10873)

THE PLEASANT VALLEY BOYS

"HE'S CALLING ME"

1. JOSHUA—2:30
2. ONE OF THESE DAYS—3:09
3. FIRST LOVE—2:45
4. BUILD MY MANSION—2:40
5. TWO COATS—4:10
6. IS THERE ROOM FOR ME—3:06
7. JESUS HOLD MY HAND (Instrumental)—2:04

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116

SPBGMA

HYMNS WE LOVE TO SING
BILL JONES AND THE
BLUEGRASS TRAVELERS

SIDE ONE
33⅓ RPM

STEREO
42511

1. TAKE YOUR SHOES OFF MOSES
2. MAN OF GALILEE
3. LIFT YOUR EYES TO JESUS
4. PRAYER BELLS OF HEAVEN
5. WHERE THE SOUL OF MAN NEVER DIES
6. I'LL WEAR THE BANNER

257-4C-3363



HYMNS WE LOVE TO SING

BILL JONES AND THE
BLUEGRASS TRAVELERS

SIDE TWO
33⅓ RPM

STEREO
42511

1. YOU GO TO YOUR CHURCH

2. GLORY LAND IS NEARING

3. CRY FROM THE CROSS

4. THE OLD VILLAGE CHURCH ON THE HILL

5. CHURCH IN THE WILDWOOD

6. STAIRWAY TO HEAVEN


CROWN
LONG PLAYING 33⅓ R.P.M.
LONG PLAYING 33⅓ R.P.M.
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
Bob Currie
203
CST 602
STEREO
1. WHERE HAVE ALL THE AVERAGE PEOPLE GONE 3:30
2. I WISH I COULD FALL IN LOVE AGAIN 3:10
3. I BELIEVE EVERY LIE YOU EVER TOLD ME 3:03
4. I'LL NEVER EVER LOVE AGAIN 2:18
5. BRING BACK THE YESTERDAYS 2:20
6. COMEUPPANCE 1:55
CST 602-1
Printed in U.S.A.


LONG PLAYING 33⅓ R.P.M.
CROWN
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
Bob Currie
43
STEREO
1. THAT'S THE WAY 3:45
2. I LOVE YOU SO BAD 3:00
3. GIVE ME BACK MY HEART 2:50
4. DIAL THIS NUMBER 2:17
5. REAP THE WILD WIND 2:07
6. I CAN'T WIN FOR LOSING 2:07
CST 602-2
Printed in U.S.A.
LONG PLAYING 33⅓ R.P.M.


LONG PLAYING 33⅓ R.P.M.
CROWN
YOU AND YOUR SWEET LOVE
The Tennesseans
CST 611
STEREO
BMI
1. YOU AND YOUR SWEET LOVE 2:35
(C. Smith) Stallion
2. YOU'RE SO REAL 2:30
(B. Myers) Calcote Pub. Co.
3. LAST TEARS FOR ME 3:07
(May Ford) Calcote Pub. Co.
4. RUBY'S MINE 2:25
(Cliff Crofford) Calcote Pub. Co.
5. HONEST IS THE ONLY WAY TO GO 2:45
(B. Myers) Calcote Pub. Co.
6. BLUE CORAL 2:35
(Skeeter Stultz) Calcote Pub. Co.
(CST 611-1)
Printed in U.S.A.
LONG PLAYING 33⅓ R.P.M.


LONG PLAYING 33⅓ R.P.M.
CROWN
YOU AND YOUR SWEET LOVE
The Tennesseans
CST 611
STEREO
BMI
1. EVERY TIME I HEAR THE FIDDLE PLAYING 3:00
(Cliff Crofford) Calcote Pub. Co.
2. COUNTRY SINGER 2:48
(Cliff Crofford) Calcote Pub. Co.
3. MY TEARS WERE TOO SLOW 3:00
(J. Bivens) Calcote Pub. Co.
4. FUNNY WHAT MONEY WILL DO 2:20
(J. Bivens, S. Stultz) Calcote Pub. Co.
5. LUCKY JIM 2:20
(J. Bivens) Calcote Pub. Co.
6. TENNESSEE SWING 2:10
(D. Ford, J. Bivens) Calcote Pub. Co.
(CST 611-2)
Printed in U.S.A.
LONG PLAYING 33⅓ R.P.M.

COLLEGE OF THE REDWOODS STAGE BAND

Jerrold Moore, Director

CFS-3511
(A5SA3795)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

SIDE 1

1. BOSSA NUTS! (Charles Bulla) Michael Moore, alto sax; Bill Allen, trumpet; Dana Wheaton, trombone
2. APRIL (Randy Ames) Barry Block, alto saxophone; Randy Carrico, trumpet
3. ST. THOMAS (Michael Moore) Barry Block, tenor sax; Charles Bulla, drums; Alvin Camillo, congas; David Burn, timbales

CFS-3511
(A55B3795)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

COLLEGE OF THE REDWOODS STAGE BAND

Jerrold Moore,
Director

SIDE 2

1. THESE ARE EYES OF RAIN (Dana Wheaton) Dana Wheaton, trombone
2. MERIDIAN WEST (Jerrold Moore) Lawrence Mooney, trombone; Michael Moore, soprano sax; Joe DeAndries, tenor sax; Dick Titterington, flugelhorn; Dana Wheaton, trombone; Barry Block, alto sax; Charles Bulla, drums

Only for you...

M·I·K·A·E·L K·I·R·K·E

SIDE ONE
331/3 RPM



RAM RECORDS
OHMSS-007-A

JUST CAN'T WIN 3:03
(M. Kirke)

SURVIVOR 3:07
(M. Kirke)

PRODUCED BY RICK DERRINGER
FOR HIGH CALIBRE PRODUCTS, INC.

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Only for you...

M·I·K·A·E·L K·I·R·K·E

SIDE TWO
331/3 RPM

RAM RECORDS
OHMSS-007-B

ONLY FOR YOU 2:49
(J. Bivona)

SOMETHING ABOUT YOU 4:17
(T. Loughran)

MY LOVE 3:36
(M. Kirke)

PRODUCED BY CARL CASELLA & MIKAEL KIRKE
for MIKALEX ENTERPRISES INC.

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SIDE ONE
6E-221-A SP

STEREO

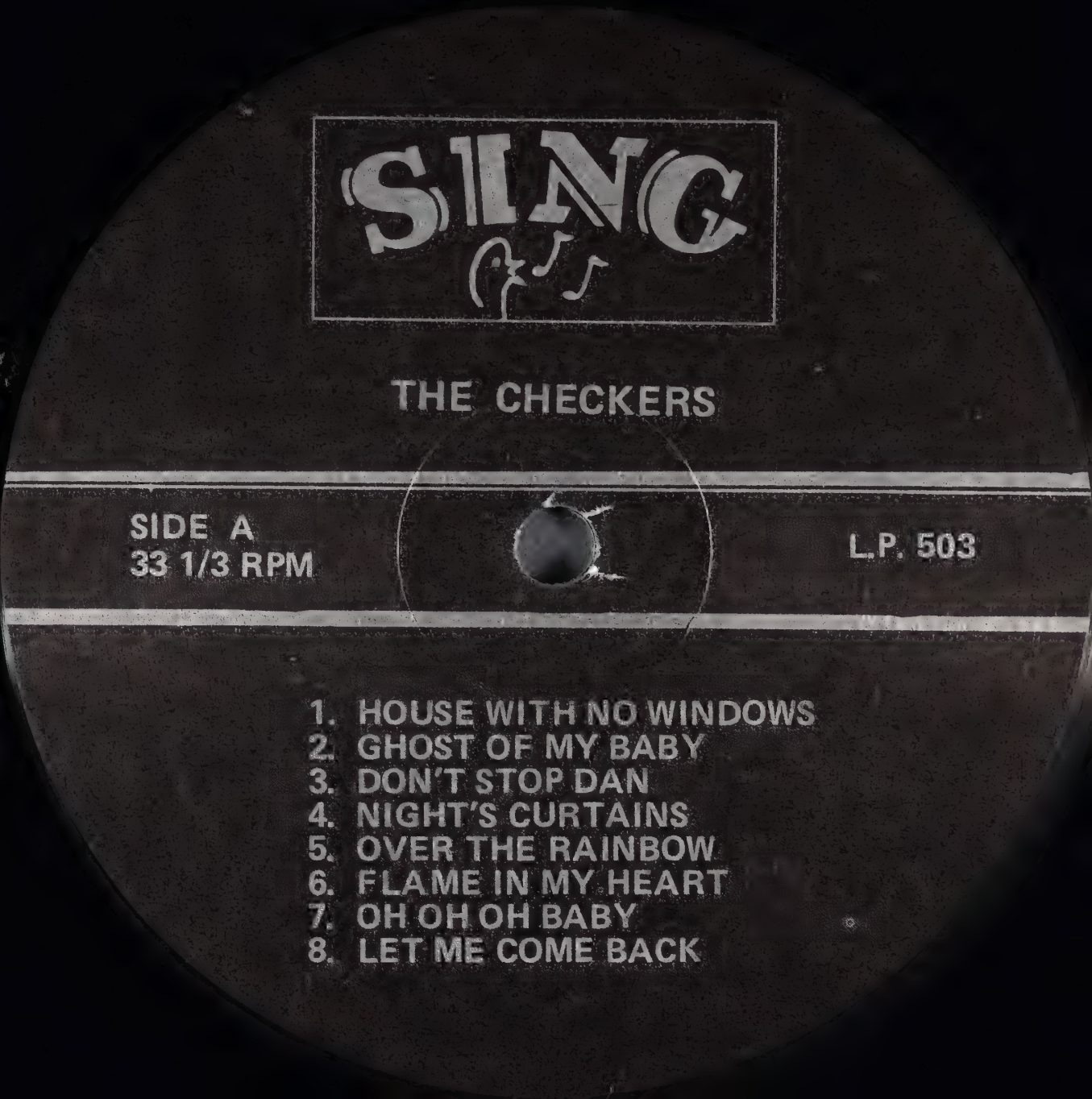
ALIEN
SONS OF THE UNIVERSE

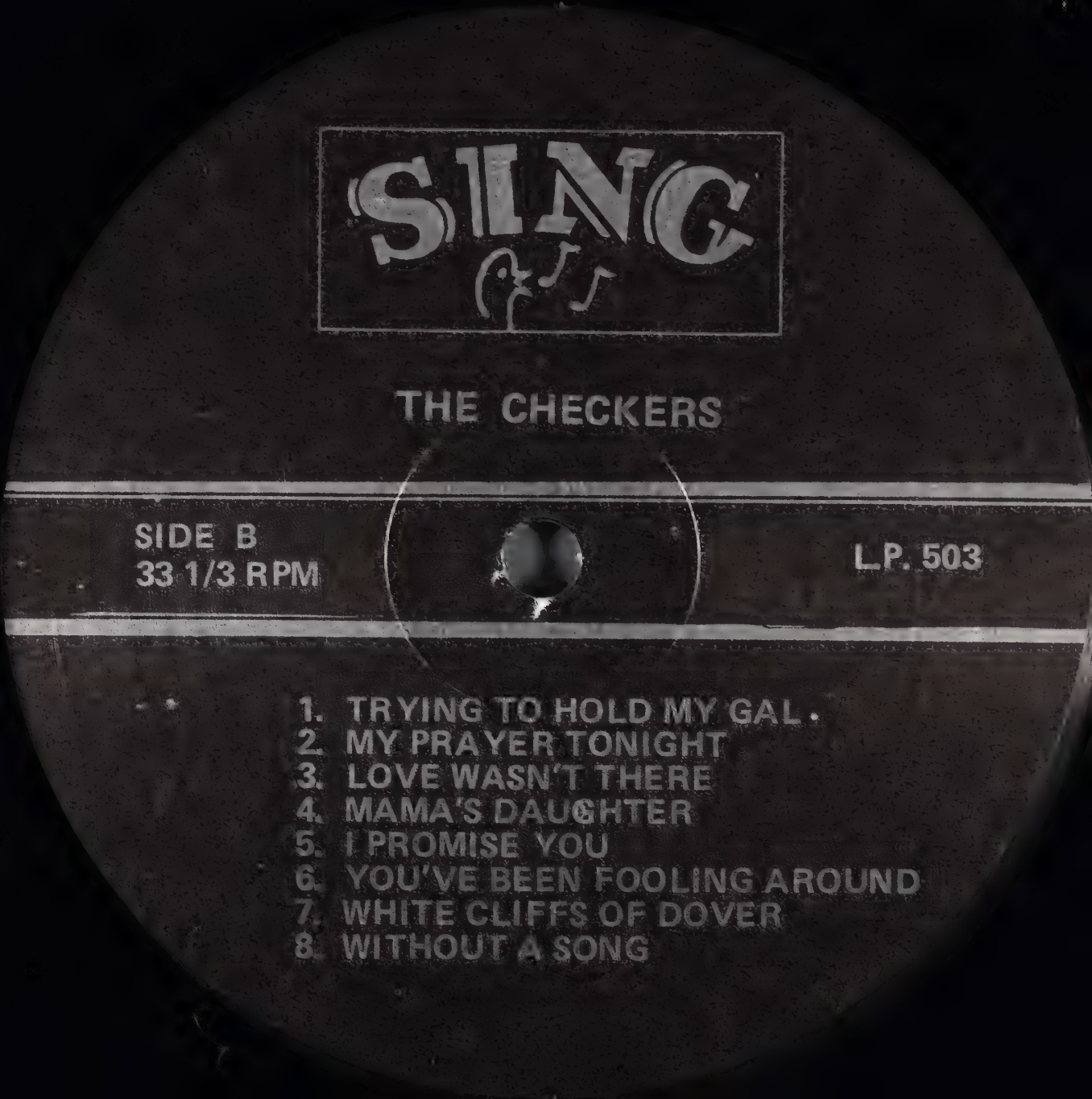
1. SONS OF THE UNIVERSE 3:46
2. PROJECT TOMORROW 4:09
3. BREAK THROUGH 3:46
4. FLY 3:19
5. LOVE TOUCH 3:32

All songs composed by Alien,
all songs published by Dante Music Inc. (BMI)
Produced by Ron Dante and John Lissauer
℗ 1979 Elektra Records

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069, A Division of Warner Communications Inc.


elektra
SIDE TWO
6E-221-B SP
STEREO
ALIEN
SONS OF THE UNIVERSE
1. MIDNIGHT WISH 3:52
2. ANGEL OF LIGHT 3:50
3. THE OTHER SIDE OF THE SUN 3:03
4. ALIEN EYES 3:20
5. ZARION 5:34
All songs composed by Alien,
all songs published by Dante Music Inc. (BMI)
Produced by Ron Dante and John Lissauer
℗ 1979 Elektra Records


SING
THE CHECKERS
SIDE A
33 1/3 RPM
L.P. 503
1. HOUSE WITH NO WINDOWS
2. GHOST OF MY BABY
3. DON'T STOP DAN
4. NIGHT'S CURTAINS
5. OVER THE RAINBOW
6. FLAME IN MY HEART
7. OH OH OH BABY
8. LET ME COME BACK


SING
THE CHECKERS
SIDE B
33 1/3 RPM
L.P. 503
1. TRYING TO HOLD MY GAL
2. MY PRAYER TONIGHT
3. LOVE WASN'T THERE
4. MAMA'S DAUGHTER
5. I PROMISE YOU
6. YOU'VE BEEN FOOLING AROUND
7. WHITE CLIFFS OF DOVER
8. WITHOUT A SONG


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mercury
WHITEFACE
CHANGE OF FACE
STEREO
SRM-1-4017
SRM-1-4017-AS
18
6337.165
PROMOTIONAL COPY
NOT FOR SALE
SIDE A
33 1/3 RPM
1. LET ME SLIP INTO SOMETHING (THAT FEELS GOOD) 3:58
(Stephanie Brown/Jimmy English) (BMI/ASCAP)
2. SAY WHAT YOU MEAN 3:42
(Benny Rappa/Doug Bare) (BMI)
3. STAY BACK 3:32
(Rappa/Baker/Toothman/Dunaway/Lubin) (BMI)
4. DOUBLE OR NOTHING 5:01
(Hardwick/Dunaway/Bare/Rappa/Baker) (BMI)
5. SAVED BY THE BELL 3:46
(Benny Rappa) (BMI)
Produced by Phil Benton and Peter Lubin
for Titanic Productions, Inc.
℗1981 PolyGram Records, Inc.


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WHITEFACE
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NOT FOR SALE
STEREO
SRM-1-4017
SRM-1-4017-BS
6337.165
18
SIDE B
33 1/3 RPM
1. KEEP HOLDIN' ON 4:42
(Andy Fraser/Alfred McCrary) (BMI)
2. BE TRUE (Benny Rappa) (BMI) 3:18
3. CROSS YOUR HEART (Doug Bare) (BMI) 4:12
4. SURE BET (Rappa/Bare/Dunaway/Hardwick) (BMI) 3:38
5. ONE MORE TIME (Doug Bare) (BMI) 3:21
Produced by Phil Benton and Peter Lubin
for Titanic Productions, Inc.
℗1981 PolyGram Records, Inc.



THAT OLD TIME RELIGION
THE HARMONIZING FOUR

SIDE 1

VJLP-5054
(64-4208)

1. OLD TIME RELIGION
2. WITHOUT HIM
3. AMAZING GRACE
4. TELL THE ANGELS
5. OH HAPPY DAY



THAT OLD TIME RELIGION
THE HARMONIZING FOUR

SIDE 2

VJLP-5054
(64-4209)

1. CALVARY
2. WELL DONE
3. ONE LOOK
4. STANDING THERE WONDERING
5. OLD RUGGED CROSS



JIMMIE McELROY
More Than I Can Bear

SIDE A
Produced by
Daniel Rivera,
Gary Strausbaugh
Co-Produced by
Geoff Hurley

GLP-200
Executive Producers:
C.R. Anderson &
Daniel Rivera
Arranged by
Gary Strausbaugh,
Bebu Silvetti

1. **MIDNIGHT CALLING** (Geoff Hurley)
   KaPenda Publishing (BMI)
2. **SHELTER ME** (Jack White, M. Spiro)
   Youngerster Musikverlag (Gema)/
   Edition Sunrise Publishing, Inc. Adm. by Merit Music
3. **PIANO** (Bebu Silvetti)
   KaPenda Publishing (BMI)
4. **YOUR HOME** (Geoff Hurley, Kathleen Hurley)
   KaPenda Publishing (BMI)
5. **MORE THAN I CAN BEAR**
   (Mark Vincent Reilly (PRS), Daniel White (PRS))
   Matt Music Limited (PRS) Adm. by Famous Music
   Corporation (ASCAP)

℗© 1990 Gemini Records



JIMMIE McELROY
More Than I Can Bear

SIDE B
Produced by
Daniel Rivera,
Gary Strausbaugh
Co-Produced by
Geoff Hurley



GLP-200
Executive Producers:
C.R. Anderson &
Daniel Rivera
Arranged by
Gary Strausbaugh,
Bebu Silvetti

1. **LOVE LIGHT** (Stan Devereaux)
   KaPenda Publishing (BMI)
2. **WHERE TWO LOVERS PLAY** (Bebu Silvetti)
   KaPenda Publishing (BMI)
3. **LOST IN YOUR LOVE** (Bebu Silvetti)
   KaPenda Publishing (BMI)
4. **HOT LATIN NIGHTS** (Bebu Silvetti)
   KaPenda Publishing (BMI)
5. **SO EASY** (Sue Sheridan (BMI),
   Steven R. Diamond (ASCAP))
   Ensign Music Corporation (BMI)/
   Jobete Music (ASCAP)

℗© 1990 Gemini Records

MARC RECORDS

VIC
VRAIS IMITATERUS DU CHRIST

Face A
33 1/3 RPM

Marc 332
Stereo

1. QUI EST-IL
2. DEMAIN J'AURAI LE TEMPS
3. IMAGE
4. JE NE SAIS

Distribue Par Marc's Record
303A Utica Ave.
Brooklyn, N. Y. 11213



MARC RECORDS

VIC
VRAIS IMITATERUS DU CHRIST

Face B
33 1/3 RPM

Marc 332
Stereo

1. ATTENDS MOI
2. MARIE MADELEINE
3. ADORATION
4. DECOURAGEMENT

Distribue Par Marc's Record
302A Utica Ave.
Brooklyn, N Y. 11213

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fontana

MANUFACTURED BY PHILIPS PHONOGRAM [illegible]

33 1/3

STEREO

FG-331

1

Gustav Holst

THE PLANETS

Suite for Large Orchestra

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Mercury, the Winged Messenger
4. Jupiter, the Bringer of Jollity

LONDON PHILHARMONIC ORCHESTRA

conducted by BERNARD HAITINK

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fontana

MANUFACTURED BY NIPPON PHONOGRAM CO., LTD., TOKYO

33 1/3

STEREO

FG-331

2

Gustav Holst

THE PLANETS

Suite for Large Orchestra

5. Saturn, the Bringer of Old Age
6. Uranus, the Magician
7. Neptune, the Mystic

(with 6-part chorus of female voices)

LONDON PHILHARMONIC ORCHESTRA

John Alldis Choir

conducted by BERNARD HAITINK

TORE

RECORDS

33 1/3 RPM



RW-1

THE RUSS WILLIAMS QUARTET

1. SUNNY
2. PHOENIX
3. BORN FREE
4. DAY BY DAY
5. SOMEWHERE MY LOVE
6. WATERMELON MAN

TORE

RECORDS

33 1/3 RPM

RW-2

THE RUSS WILLIAMS QUARTET

1. CUTE
2. WINE AND ROSES (Medley)
3. DON'T GET AROUND MUCH ANYMORE
4. MICHELLE (Medley)
5. I'VE GOT IT BAD
6. THAT'S ALL (Medley)



THE ORIGINAL
CREPITATION CONTEST

Side 1

LAFF-LP
A-152

CONTESTANTS

LORD WINDERSPERE & PAUL BOOMER



Side 2

LAFF-LP
A-152

POTTS & PANZY

The Scott's

Family Musical Revue

SIDE ONE



STEREO
33-1/3 RPM

1. Hello — 1:30
2. Love is in the Air — 2:05
3. 9 to 5 — 1:45
4. Romberg Medley 7:00
5. One — 3:40
6. Ode to a Mule — 4:00
7. Brotherhood of Man — 3:20

The Scott's

Family Musical Revue

SIDE TWO



STEREO
33-1/3 RPM

1. Heros Have Always Been Cowboys — 6:25
2. Never Fully Dressed — 1:55
3. Victor Herbert Medley —3:05
4. I Won't Grow Up — 3:30
5. Colors of My Life — 2:30
6. My Best Girl — 2:10
7. Irish Blessing — 2:20

RCA VICTOR



HIS MASTER'S VOICE

MERENGUE

Conjunto LOS GUANDULITOS

LPV-7642

LADO-A

Hecho en Grabaciones ANTOR, S. A.

1)—MARIA LUISA
(D. D.)

2)—PAJARO DEL AGUA
(D. D.)

3)—EL PICOTEAO
(D. D.)

4)—JOVINITA
(D. D.)

5)—MIS TRES AMORES
(D. D.)

6)—MI HERMANA MURIO
(D. D.)

TRANSCRITO DE DISCO MAESTRO DE RADIO CORPORATION OF AMERICA

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LONG 33⅓ PLAY

HECHO EN VENEZUELA

MARCA (S) ® REGISTRADA (S)

RCA VICTOR



HIS MASTER'S VOICE

MERENGUE

Conjunto LOS GUANDULITOS

LPV-7642

LADO-B

Hecho en Grabaciones ANTOR, S. A.

1)—JUANAMECHO
(D. D.)

2)—EL GALLO FLOREADO
(D. D.)

3)—EL PAPUJITO
(D. D.)

4)—EL CANTO DE HACHA
(D. D.)

5)—QUE MANERA DE APRETAR
(D. D.)

6)—LOS ALGODONES
(D. D.)

TRANSCRITO DE DISCO MAESTRO DE RADIO CORPORATION OF AMERICA

DISTRIBUYE HERMANOS ANTOR, S. A.

LONG 33⅓ PLAY

HECHO EN VENEZUELA

USO DE LA MARCA DE FABRICA AUTORIZADO Y CONTROLADO POR RADIO CORPORATION OF AMERICA - MARCA (S) ® REGISTRADA (S)

"THE SCOTTS"

SIDE ONE
780677

STEREO
33 1/3 RPM

DAYBREAK — 2:15
WHEN I FALL IN LOVE &
IF YOU LOVE ME — 4:20
YOU LIGHT UP MY LIFE — 2:30
LET ME ENTERTAIN YOU — 1:45
RHINESTONE COWBOY — 2:15
I WON'T LAST A DAY WITHOUT YOU — 3:00
SHOWBOAT MEDLEY
WHY DO I LOVE YOU
CAN'T HELP LOVIN' DAT MAN
YOU ARE LOVE
OLD MAN RIVER — 9:00

"THE SCOTTS"

SIDE TWO
780677

STEREO
33 1 3 RPM

SING — 3:10
WHAT I DID FOR LOVE — 3:10
KIDS, OLD TIME SPECIAL — 2:30
NEW YORK NEW YORK — 4:30
ALL HIS CHILDREN — 2:35
Excerpts from The BICKERSONS — 2:30
THE SOUND OF MUSIC — 6:00

Cadence Jazz Records

JIMMY STEWART
AN ENGINEER OF SOUNDS



TM

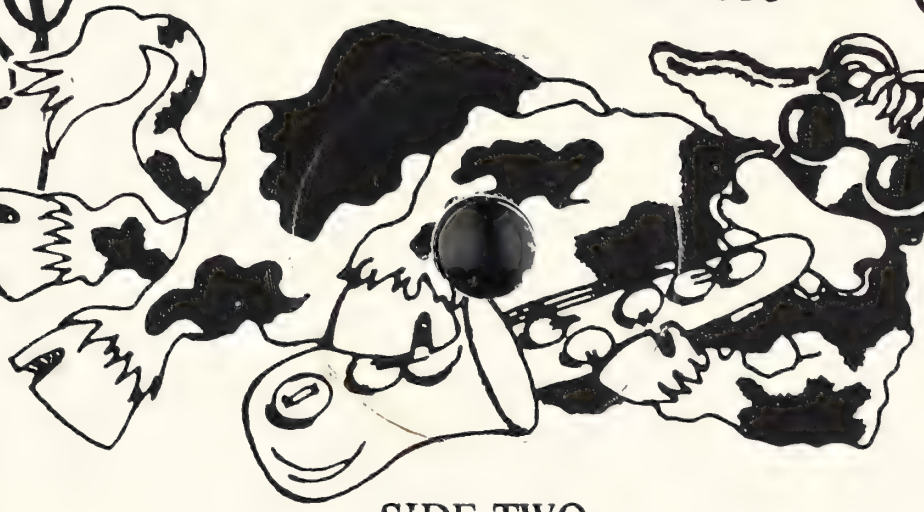
CJR 1018

SIDE ONE
(A) POINTS (19:52)
(B) ELIJAH (3:22)

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Cadence Jazz Records

CJR 1018



TM

SIDE TWO

(A) FIBO-TEMPO (16:35)

(B) ORN (8:05)

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AVANTI™
WAHOO REVUE
BAND XING
Side A
℗ 1976
Avanti Sound
Productions, Inc.
AV-12-004
Stereo
1. MISS YOU MISSISSIPPI (2:06)
(Thatcher)
2. FRIEND OF THE DEVIL (2:33)
(Garcia, Dawson, Hunter) Ice-Nine Pub., ASCAP
3. GALAX (2:29) (Stewart)
4. GRANDFATHERS CLOCK (2:56)
(Traditional)
5. YOU CAN CLOSE YOUR EYES (3:06)
(Taylor) Country Road Inc., Blackwood Mui
Blackwood Music (BMI)
6. SOMEONE (2:14)
(Willis) People Pleaser Music (BMI)
7. SINGING ALL DAY (2:28) (Unknown)

AVANTI™

WAHOO REVUE

BAND XING

Side B

℗1976
Avanti Sound
Productions, Inc.

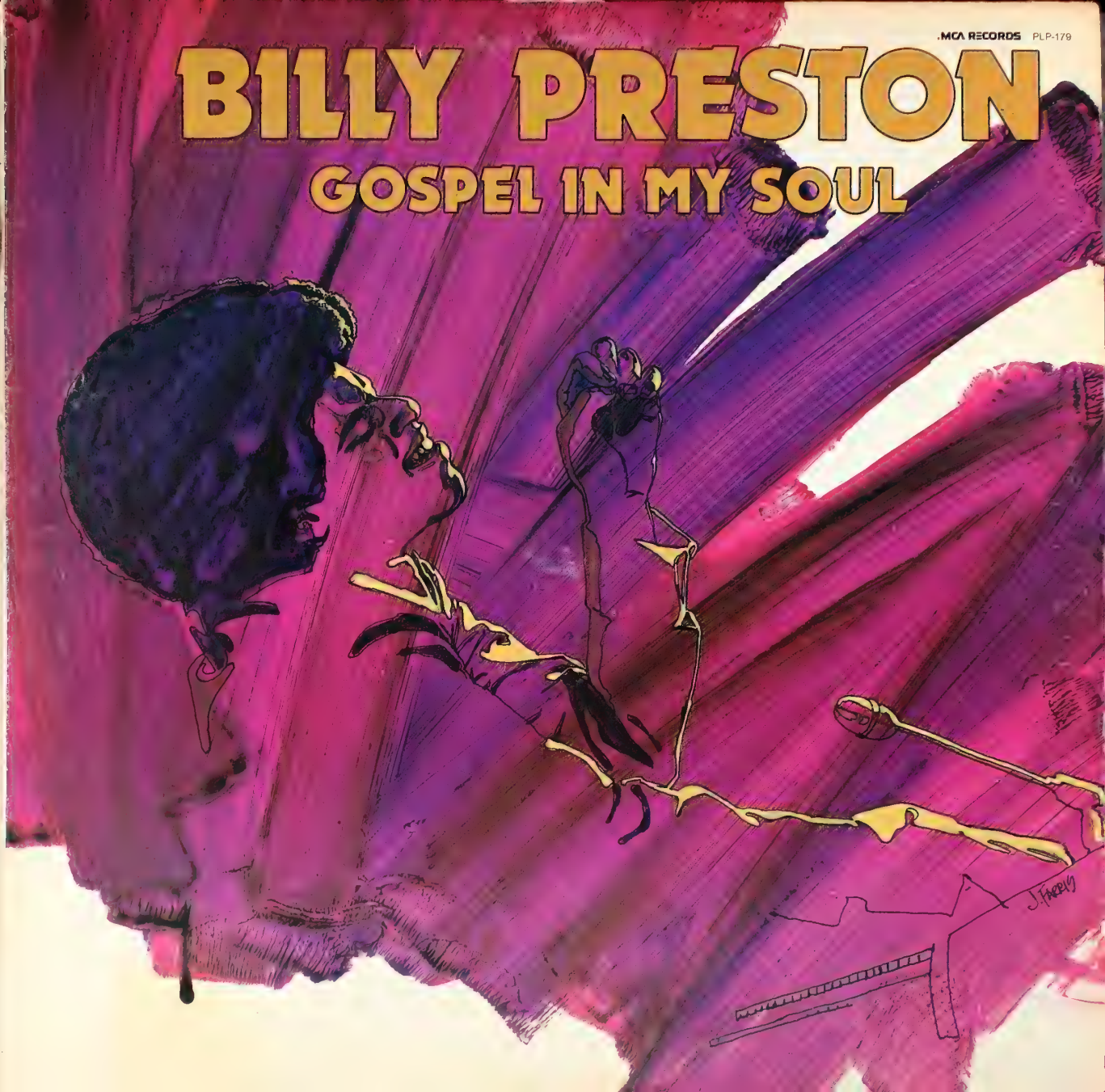
AV-12-004
Stereo

1. SILENCE OR TEARS (2:16)
   (Stewart)
2. NORTH CAROLINA HOME (2:51)
   (Willis) People Pleaser Music (BMI)
3. RED RUBBER BALL (2:24)
   (Simon)
4. SUMMER TIME (3:33)
   (Gershwin-Hayward) Gershwin Pub.,(ASCAP)
5. LETTER TO MICHAEL (3:23)
   (Bailey) People Pleaser Music (BMI)
6. FATHER AND SON (3:19)
   (Stevens) Irving Music Inc. (BMI)

MCA RECORDS PLP-179

BILLY PRESTON

GOSPEL IN MY SOUL



PLP-179
MCA RECORDS

BILLY PRESTON

PASS ME NOT
GOSPEL IN MY SOUL
THE ONLY HOPE WE HAVE
HIS EYE IS ON THE SPARROW
YOU'LL NEVER WALK ALONE
JUST A CLOSER WALK WITH THEE
LAY MY BURDEN DOWN
DO LORD
HOW GREAT THOU ART
ANGELS KEEP WATCHING OVER ME
PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

Once in a lifetime a talent appears who bears the stamp of greatness. A talent so impregnated with intensity that the potential is immediately unmistakable. Such is the proficient artistry of Billy Preston.

Billy is one of the most respected organists in gospeldom, as well as pop circles. Since his youth, Billy's work with choirs and group, both in person and on recordings, has been exceptionally original.

On this gospel album, Billy Preston displays his talents as both an organist and pianist, and through the mechanical magic of overdubbing, he may be heard playing both instruments simultaneously. Especially interesting is Billy's rendition of the old hymn, PASS ME NOT O GENTLE SAVIOR. The hymns, for the most part are standard and his interpretation of them, though performed in the unique 'Preston' manner, retain much of the basic quality. In other words, you can sing along with the organ and piano and you can identify each and every selection.

Such old favorites as WHEN I LAY MY BURDENS DOWN, HIS EYE IS ON THE SPARROW, JUST A CLOSER WALK WITH THEE and ANGELS KEEP WATCHING OVER ME are included with more recent, popular items as HOW GREAT THOU ART and THE ONLY HOPE WE HAVE. And for an appreciation of Billy's versatility, listen to him as he makes his electric console organ speak in the traditional cathedral style on PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.

Though Billy has received many awards, including a GRAMMY, for his popular soul recordings, it is apparent his roots are in Gospel and this album presents Billy to the audience with the Gospel of his soul in its purest form.

Illustration by Jerry Farris
Album design by Ruby Boyd Mazur

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RAM

High Fidelity — RLP 1004

5



AARON SACHS

CLARINET



AND CO.

Guarcello

RLP 1004
TRUE HI-FIDELITY

AARON SACHS

CLARINET AND CO.

RLP 1004
TRUE HI-FIDELITY

The nicest part about doing a self portrait like this is the chance to stop and retrace my tracks from a little spot on 52nd St. known as The Famous Door. It was here, in the mid-forties, when I was 17, that I brought my clarinet and seven short years of musical training and dropped them in the second row of Red Norvo's band. Working with Red and boys like Shorty Rogers, Eddie Bert and Clyde Lombard soon made me realize what a rich, productive experience I was sharing. I was determined to absorb it. I knew I would have to give up a lot of things if I were to choose this course.

When I glance back and see the tough, unrelenting grind, I don't feel a tinge of regret because there was fun and plenty of warmth plus newly acquired friends who were able to aid me in my musical pursuits. I can still remember the excitement the night I played opposite Coleman Hawkins with Thelonious Monk on the piano, and more lucky nights when I shared the dais with Billy Holiday, Bud Powell and scores of others. Now, as I survey the present, a lot of the old excitement has vanished and a new excitement, born out of a sense of achievement is commanding the scene.

This brings me up to my latest album. I wanted to bring to this album a new kind of spirit, a combination of moods, a contrast of arrangements. The first two recording dates were comprised of eight men. Two trumpets, one trombone, two saxophones and three rhythm, drum, bass and piano. The third recording date had five men, using guitar, clarinet, piano, bass and drums. The last date included all of my original compositions with the exception of "Nancy", which Frank Sinatra takes credit for.

QUINTET*	OCTET
Aaron Sachs	Aaron Sachs
Jimmy Raney	Bernie Glow
Hall Overton	Bill Sunkel
Aaron Bell	Frank Rehack
Osie Johnson	Gene Allen
	Nat Pierce
	Aaron Bell
	Osie Johnson



SIDE A	
TITLE	WRITER
RONDO BLUES	Phil Sunkel
*GORME HAS HER DAY	Aaron Sachs
JUST SICK BLUES	Bill Ver Planck
*I CAN'T BELIEVE	Aaron Sachs
BLUE SOPHISTICATE	Benny Golson
CONVERSATION	Aaron Sachs

SIDE B	
TITLE	WRITER
MONA'S KIMONA	Nat Pierce
*HALL'S LOFT	Aaron Sachs
COUNTRYFIED	Phil Sunkel
*NANCY	Silvers-Sinatra
WIGGINS	Bill Ver Planck

A lifelong friend of mine, Bernie Glow, and one of the finest lead men in New York, plays trumpet on this session. I also called on Phil Sunkel who played and wrote two of the numbers. In his "Countrified" Phil uses a model scale to a folksy blues theme. On the first chorus all the horns have an individual line to answer the theme which is stated by the clarinet. Also on the date are Frank Rehack, trombone, who recently played in Dizzy Gillespie's band and Gene Allen noted for his rich, clear baritone work. In the rhythm section I have Osie Johnson on drums, Aaron Bell on bass, and Nat Pierce, who contributes one number for the date, taking over the piano. In the small five piece group I have Jimmy Raney and his guitar, Hall Overton, piano, Aaron Bell, bass, and Osie Johnson, drums. The first track is "Rondo Blues" with Osie on the drums sparking us into the theme and never letting up. The skillful blending of Phil Sunkel's blues composition was a joy to play and certainly a highlight of the date. "Gorme Has Her Day" appears on the second track, is a number of mine composed specifically for this album, featuring the small group.

From a jam session one Monday night at Paul's studio, I came up with a number "Hall's Loft", which is dedicated to Hall Overton, composer and pianist. Next we have "Wiggins", "Just Sick Blues" and "Conversation". The slick arrangements of these compositions were achieved by the talented Billy Ver Planck, whose outstanding writing ability is gaining rapid recognition. Benny Golson, who plays with Dizzy Gillespie, penned "Blue Sophisticate". This tune has a wonderful up-town blues feeling. A Count Basie type number, "Mona's Kimona" is written by Nat Pierce. This is one of our longest numbers recorded on this date and while it features Nat it also gives everyone a chance to stretch out.

I have thoroughly enjoyed all the wonderful hours of work that have gone into the making of this album, and I certainly hope that you, too, will be rewarded in listening.

AARON SACHS

Photo VERNON SMITH
Recording Supervision JOE GUERCIO

RAMA RECORDS, 659 10th Avenue, New York, N. Y.

Printed in U.S.A.

GLLP 82124

The GOLD LABEL

ULTRA HIGH FIDELITY

MONOPHONIC

LONG 33⅓ PLAY

PAT BOONE:

DUETS

60th Anniversary 1955-2015

Serial Number

Certified Limited Edition



-with-

Ella Fitzgerald

Count Basie

Nat 'King' Cole

The Kingston Trio

Anna Maria Alberghetti

Connie Francis

Jo Stafford

George Shearing

Shirley Acone and the Boone Girls

Andy Williams

Roy Rogers

Shirley Boone

13 NEVER-BEFORE-RELEASED *LIVE* RECORDINGS!

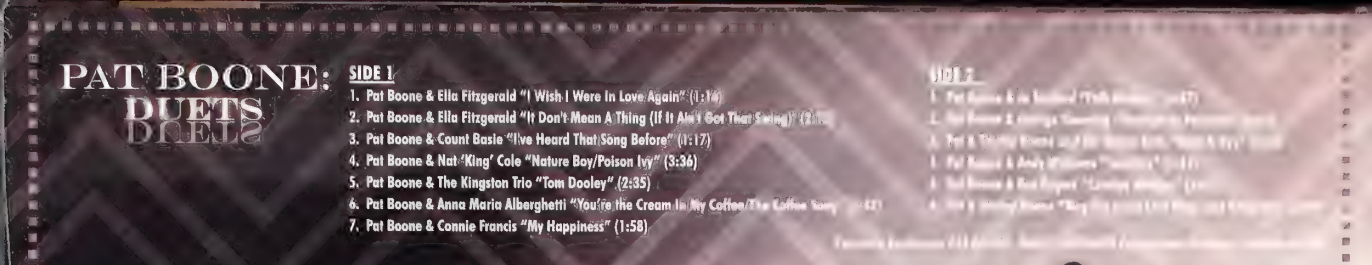
PAT BOONE: DUETS

SIDE 1

1. Pat Boone & Ella Fitzgerald "I Wish I Were In Love Again" (1:14)
2. Pat Boone & Ella Fitzgerald "It Don't Mean A Thing (If It Ain't Got That Swing)" (2:[illegible])
3. Pat Boone & Count Basie "I've Heard That Song Before" (1:17)
4. Pat Boone & Nat 'King' Cole "Nature Boy/Poison Ivy" (3:36)
5. Pat Boone & The Kingston Trio "Tom Dooley" (2:35)
6. Pat Boone & Anna Maria Alberghetti "You're the Cream In My Coffee/The Coffee Song" (2:[illegible])
7. Pat Boone & Connie Francis "My Happiness" (1:58)

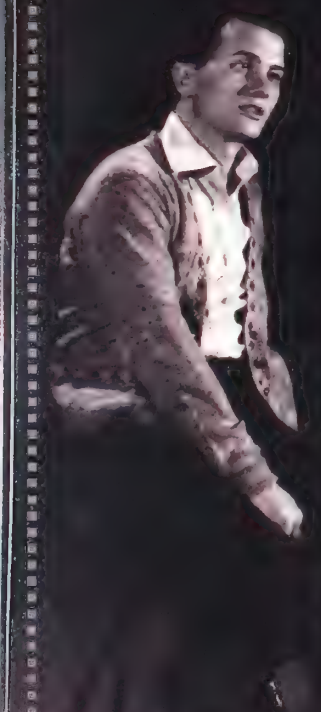
SIDE 2

1. Pat Boone & Jo Stafford "[illegible]" (2:47)
2. Pat Boone & George Shearing "[illegible]" (2:[illegible])
3. Pat & Shirley Boone and the Boone Girls "Have A Try" (2:[illegible])
4. Pat Boone & Andy Williams "[illegible]" (2:[illegible])
5. Pat Boone & Roy Rogers "[illegible]" (2:[illegible])
6. Pat & Shirley Boone "[illegible]" (2:[illegible])



In the years immediately prior to the British Invasion, only one performer [illegible] the charts dominance of Elvis Presley and that was [illegible] his trademark white buck shoes, perfectly combed hair and gleaming smile, Boone was the very essence of wholesome American values, [illegible] when the rise of Rock 'n Roll was viewed as a sign of the Apocalypse, he made its music appear safe and non-threatening, [illegible] in the process. In 1957 Pat Boone began hosting his own ABC television series, *The Pat Boone Chevy Showroom.* The half-hour variety show aired from October 3, 1957 to June 23, 1960 and featured the young star as the [illegible] youngest person to host their own network variety program, and a host of top-name guest stars. In all, there were 115 episodes. On the series finale Boone announced that his family was moving from New York in the summer of 1960 to settle in Los Angeles.

In this special collection of never-before-released *LIVE* recordings, Pat has hand picked 13 memorable performances that pay tribute to some of the best music and entertainers of that time.



Ella Fitzgerald…Imagine being 22 years old, a college kid from Nashville, Tenn., and on a highly rated national TV show, and getting to sing as an apparent equal with the all-time Queen of Pop music, Ella Fitzgerald!! It was my show, yes, and she was my guest…but I was still fighting millions of butterflies rioting in my stomach. She was such a down to earth lady, so willing to rehearse, so downright companionable, that on air I partially relaxed, concentrated on the beat and the melodies...and had amazing fun! Looking back, it still seems like a dream that, except for the scatting, I matched her note for note. And she was so complimentary afterwards. A highlight of my career.

Count Basie…Real Jazz royalty on my show with his own orchestra. Again, I fought the feeling of intimidation. But I was discovering that real stars were almost always kind and understanding, not forgetting their own younger days. And great as they may be, they really appreciate an up-and-comer who is willing to work hard, be respectful, and hopefully have some talent of their own. As I eased into my song with the Count, I began to feel at home, especially when he threw in some ad libs, treating me like he might have Bing or Frank.

Nat 'King' Cole…What a gentleman Nat was. He was setting records already as a Black entertainer, selling millions of Pop records and already having his own weekly TV show. For him to come on my show and even share his huge hit "Nature Boy" with me was such a compliment. And then we had fun with "Poison Ivy," showing a playful side of Nat's personality. I swear, I don't think he was ever shown more warm, real and personable as he was that night.

The Kingston Trio…Those guys were the very best of the "Pop Folk" singers. They were not only musically talented, but their songs and their sound were irresistibly contagious. They always seemed to be having so much fun you couldn't keep from joining in…so I did.

Anna Maria Alberghetti…A beautiful actress and a classically trained singer. When she was booked for our show, I wondered how I could believably sing with her. Remember, I was still a college kid, though married and a young dad at the same time. But our staff chose music that was not only comfortable for me, but that she handled so easily, with a surprising relaxed and Pop style. It was a delightful experience for me.

Connie Francis…Even younger than I was, she was already a big Pop star! And she had a powerful, clear and emotional sound that was a pleasure to hear, and to sing with. We kidded around in rehearsals, both still marveling at our early success. But when the red TV light came on, she was all business, proving her stardom wasn't an accident or just lucky. She would do great on *American Idol* today!

Jo Stafford…She of the fabled perfect pitch. And it was true; she would have to concentrate to purposely sing a note off key. As a result, I really had to be on my toes, trying to seem effortless but focusing on every line, every syllable, wanting to be as professional as she was. As we wove our way through beautiful Folk melodies, with spare musical support, I felt we really became a team, gaining new respect for each other as genuine artists, and loving the experience. I sure did.

George Shearing…Another Jazz giant. How lucky could I be? And again, sharing the mic and music with a talent like that brought out the very best in me. It could have scared me numb, but instead it made me sing as well as I ever hoped to. He paid me a wonderful compliment by preparing an encouraging message in braille and handing it to me on a card, complete with the braille alphabet so I could work out the message. And then he and his ensemble made me a "Stranger in Paradise."

Shirley and the Boone Girls…This was pure joy, fun with my own family. Shirley is the daughter of legendary Country singer Red Foley, and a very talented singer herself. She was offered her own recording contract, but she elected instead to give her full time to being my wife and the fantastic mother of our four daughters. We made two full albums together and they both did well, and she occasionally joined me doing harmony parts on my records. And though we loved being a duo…singing on TV with our four little girls was just a blast, for us and for them!

Andy Williams…My buddy, the male Jo Stafford. Andy never sang a bad note. A terrific musician and singer, he was one of four brothers, and had a great sense of humor. During rehearsal we joked a lot, but when singing time came, we were friendly competitors, neither wanting to top the other, but neither wanting to come in second. So it was fun, and we declared it a "tie."

Roy Rogers…The "singing cowboy." Boy, there was never a truer description. What a loveable guy! I knew he could sing, but I was more familiar with his movies than his singing. From the first rehearsal, he impressed me more with an effortless, happy, *perfect* singing style, and I was hustling to keep up with him. I even tried to "yodel" with the singing cowboy, and thought I'd done pretty well…but Shirley (a really good yodeler) gave me an "E for effort."

Shirley…what can I say? She's always been, and will always be, my favorite girl singer. In music, as in everything else she's ever tried, she excels, is always "right on" and charming, and makes it all look so easy. It's interesting that whenever we sing together, I just naturally seem to sing my best. It's as if we were meant to be together…and we were. Thank God.

And so we closed our last *Chevy Show*…together with a full orchestra and chorus, singing "May the Good Lord Bless and Keep You."

Pat Boone

Art Direction/Project Manager: DANA McELWAIN Art Design: PETER E. MULLER Photographs: COURTESY PAT BOONE ENTERPRISES

~ BONUS MATERIAL ~

◆ Download Card for a *FREE* mp3 Album of *PAT BOONE: DUETS*
◆ Career Facts & Chart Stats ◆ A Timeline of the Early Hits

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JIMMY CLANTON

Venus
in blue jeans

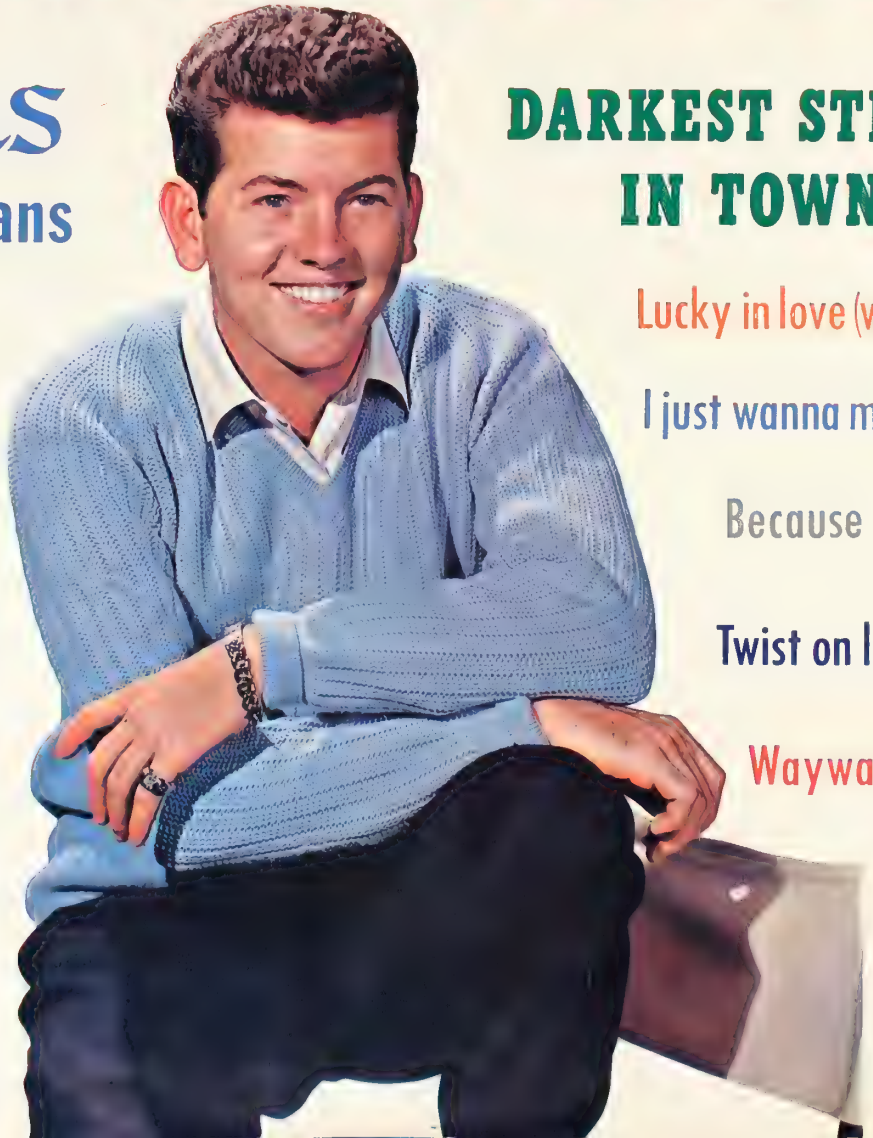
Molly Darling

Dreams of a fool

Walk with me

Not like a brother

Just a moment



DARKEST STREET IN TOWN

Lucky in love (with you)

I just wanna make love

Because I do

Twist on little girl

Wayward love

ACE RECORDS

VS 1010

About Jimmy Clanton . . .

Beginning his remarkable career at the age of sixteen, with an eight dollar pawn shop guitar, and a deep love for music, Jimmy is acknowledged to be among the finest entertainers on the scene today. His warm, smiling personality skyrocketed him into stardom and the hearts of people all over the world.

Jimmy has earned recognition not only for his vocal ability, but for his accomplishments as a composer and actor as well. Quoting Jimmy, "I am mostly a blues singer," and in keeping to this he composed both words and music for nine of the blues numbers for his double album "JIMMY'S HAPPY" — "JIMMY'S BLUE." Many other of his hit recordings were written by him, including his first million seller "JUST A DREAM."

One year ago Jimmy traded his "blue jeans" for U.S. Army khakis. Just fresh out of the army, he picked up where he left off with a top selling teenage ballad "VENUS IN BLUE JEANS," which has surpassed all previous releases. Generally speaking, "VENUS IN BLUE JEANS" is a title winner, and our choice for the title of this album. Authorities in the music world consider it to be the most unique, exacting title ever given to a set of lyrics.

Jimmy's multiple talents are reflected in each selection contained in this recording, and will leave a lasting impression with the listener.

BARBARA HANNA

Other Hit Recordings by Jimmy Clanton on ACE:

45 rpm

537	I Trusted You b/w That's You Baby
546	Just A Dream b/w You Aim To Please
551	Letter To An Angel b/w A Part Of Me
560	Ship On A Stormy Sea b/w My Love Is Strong
567	My Own True Love b/w Little Boy In Love
575	Go Jimmy Go b/w I Trusted You
585	Another Sleepless Night b/w I'm Gonna Try
600	Wait b/w Come Back
607	What Am I Gonna Do b/w If I
616	Down The Aisle b/w No Longer Blue
622	Don't Look At Me b/w I Just Wanna Make Love
634	Lucky In Love b/w Not Like A Brother
641	Twist On Little Girl b/w Wayward Love
655	Just A Moment b/w Because I Do
8001	Venus In Blue Jeans b/w Highway Bound
8005	Darkest Street In Town b/w Dreams Of A Fool

EP's

101	GO JOHNNY GO (from the movie by that title)
102	THINKING OF YOU
103	I'M ALWAYS CHASING RAINBOWS

LP's

1001	JUST A DREAM
1007	JIMMY'S HAPPY
1008	JIMMY'S BLUE
1011	MY BEST TO YOU—Jimmy's Golden Dozen
1014	TEENAGE MILLIONAIRE (All songs from movie)
DLP 100	*Combination of LP's 1007 & 1008

SIDE ONE

1. **DARKEST STREET IN TOWN**
   (Greenfield-Keller) Aldon Music, BMI
2. **MOLLY DARLING**
3. **DREAMS OF A FOOL**
   (Smith-Stalcup-Cherval) Blacksmith Songs, BMI
4. **WALK WITH ME**
   (Greenfield-Sedaka) Aldon Music, BMI
5. **NOT LIKE A BROTHER**
   George Pincus & Sons Music, ASCAP
6. **JUST A MOMENT**
   (Lewing-Ozuna) Crazy Cajun Pub.

SIDE TWO

1. **VENUS IN BLUE JEANS**
   (Greenfield-Sedaka) Aldon Music, BMI
2. **BECAUSE I DO**
   (Rebennack) Ace Publishing, BMI
3. **LUCKY IN LOVE (With You)**
   (Greenfield-Keller) Aldon Music, BMI
4. **I JUST WANNA MAKE LOVE**
   (Pomus-Shuman) Valley Pub.
5. **TWIST ON LITTLE GIRL**
   (Cliff & Ed Thomas) Ace Publishing, BMI
6. **WAYWARD LOVE**
   (Cliff & Ed Thomas) Ace Publishing, BMI

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VIVID SOUND
R-30114

JIMMY CLANTON
Venus In Blue Jeans

ジミー・クラントン
ヴィーナス・イン・ブルー・ジーンズ

SIDE ONE

1. DARKEST STREET IN TOWN
ダーケスト・ストリート・イン・タウン
2. MOLLY DARLING
モリー・ダーリン
3. DREAMS OF A FOOL
ドリームス・オブ・ア・フール
4. WALK WITH ME
ウォーク・ウィズ・ミー
5. NOT LIKE A BROTHER
ノット・ライク・ア・ブラザー
6. JUST A MOMENT
ジャスト・ア・モーメント

SIDE TWO

1. VENUS IN BLUE JEANS
ヴィーナス・イン・ブルー・ジーンズ
2. BECAUSE I DO
ビコーズ・アイ・ドゥ
3. LUCKY IN LOVE
ラッキー・イン・ラヴ
4. I JUST WANNA MAKE LOVE
アイ・ジャスト・ウオナ・メイク・ラヴ
5. TWIST ON LITTLE GIRL
トゥイスト・オン・リトル・ガール
6. WAYWARD LOVE
ウェイワード・ラヴ

VS-1010

企画・制作・発売元・株式会社ヴィヴィド サウンド・コーポレーション

オールディーズは決して昔を懐かしむためだけの音楽ではない。今、ポップスのファンになった人達にも、古さを感じさせない新鮮な魅力を与えてくれる。

それが"Oldies But Goodies"の意味するところであり、オールディーズ・ミュージックの最大の魅力となっている。

"花咲くロック・エイジ" ジミー・クラントンのレコードが日本で紹介されるのは、実に久しぶり、かれこれ16,7年ぶりのことになる。過去、日本で彼の作品が紹介されたのは「コー・ジミー・コー」(Go, Jimmy, Go)、「ねむれぬ夜のために」(Another Sleepless Night)、そして「ブルー・ジーン・ヴィーナス」(Venus In Blue Jeans)などのシングル・レコードが発売されていただけで、アルバムとして、それもオリジナルのアルバムが発売されるのは、これが初めてのことである。

このようにレコードのリリース枚数も少なく、また日本でヒットらしいヒットといえるのは「ブルー・ジーン・ヴィーナス」だけだが、それにもかかわらずジミー・クラントンは今もってオールディーズ、ロックン・ロール・ファンの間で根強い人気を誇っている。これは逆に言いかえれば、彼のレコードが大変に入手困難な所為もあるが、でもそれ以上にあの「ブルー・ジーン・ヴィーナス」で聴かせたドリーミーな曲調と彼のソフト・ヴォイスが人気を高めている原因のような気がする。

ジミー・クラントンがアメリカのポップス界に登場したのは、ロックン・ロールが生まれ、上昇気運にあったポップス界華やかりし頃の1958年のことである。プレスリーやポール・アンカ、ジーン・ヴィンセント、エディ・コクラン、バディ・ホリー、リック・ネルソン、カール・パーキンス等に続いて登場したアイドル・スターの一人である。

この1958年にはリッチー・ヴァレンス、ボビー・ダーリン、ジャック・スコット、ビッグ・ボッパー、フランキー・アヴァロン、ジョニー・ティロットソン、そしてニール・セダカ等がやはりジミー・クラントンと同じく初めてヒット・パレード界に名を送り出した年であり、如何にこの時代がポップス花盛りであったかがわかるだろう。

なお、ディオンはディオン＆ベルモンツとして1958年に(ソロでは1960年)、またフェビアン、ボビー・ライデル、フレディ・キャノン、ポール・エヴァンス、ジェームス・ダーレン等は、翌1959年にヒット・パレード界に登場している。

ジミー・クラントンと同じようなタイプ、またよく比較されるのが、フランキー・アヴァロンやフェビアン等である。彼等に共通しているのは、いずれもハンサム・ボーイの2枚目だが、正面切って決して唄の上手い歌手ではなかった、ということだろう。だが、その中でもまだジミー・クラントンは少し異質だった。というのも、このアルバムの裏ジャケットにも書かれているように、彼はブルースに興味を持っていたこと(先程ドリーミーな曲調と紹介したが、彼の初期の作品ではかなりブルージーな曲が多かった)、そしてまたエイス・レコードのレーベル・カラーが全体的にとても泥臭い作りが多く、マイナーもしくは中堅どころの枠から脱せないレコード会社(地域)からアイドル的存在が輩出したことは特筆に値する。

実際、ディオンやボビー・ライデル、フランキー・アヴァロン、フェビアン等のように垢抜けておらず、やはり地方出身ルイジアナの片田舎から生まれたアイドル・スターという印象が強い。

またこのエイス・レコードは知っての通り、ブルース系及びR＆B系のシンガーが多く、白人アーティストは極めて少ない。その中でヒット・パレード界に名を連らねたのは、わずかにこのジミー・クラントンと「シー・クルーズ」のヒットを持つフランキー・フォードの2人だけであった。

そして勿論のことエイス・レコードの看板スター、ドル箱的存在がこのジミー・クラントンだったのである。

ジミー・クラントンは、1940年9月2日、ルイジアナ州ハトン・ルージュに生まれた。その容姿は、当時日本で発売されたレコードによると"身長6フィート、体重160ポンド、茶色の髪に黄い目をしたスマートな青年"と紹介されている。

音楽の世界へは、それほど困難な道は踏まずに、名曲なデビューを飾っている。

まず、高校時代に友人とザ・ロケッツ(Rockets)なるグループを結成して活動。彼はここでギターとヴォーカルを担当し、地元のクラブなどで演奏するようになり、また高校卒業後もこの活動は続けられ、ローカルのラジオ・ショー"Teen-Town Rally"などにも出演したという。

その後、1957年になるとジミー頑いるザ・ロケッツはレコードを作る為ニュー・オリンズに出向く。そしてこの時知り合ったスタジオのオーナー、コシモ・マタッサの耳にとまり、これがきっかけとなってエイス・レコードの社長ジョニー・ヴィンセントに紹介され、オーディションを受けて合格、早速デビューの運びとなったのである。

このコシモ・マタッサは、その後ジミー・クラントンのマネージャーとなり、また初期の作品ではジミーと共作で何曲か手掛けている。なお彼のスタジオは有名で、ファッツ・ドミノ等多くのアーティストが録音している。

さて、エイス・レコードから配念すべきデビュー・シングル"I Trusted You ／ That's You Baby"、残念ながらヒットするまでは至らなかったが、続く第2弾"Just A Dream"(ジミー・クラントンとコシモ・マタッサの共作)が見事大ヒットを記録、一躍にして彼は人気アイドル・スターの仲間入りを果たした。1958年の夏のことである。

この後、コンスタントにヒットを放ち続け、彼はエイス・レコードに1963年の始め頃まで在籍し、一時代を築いた。

ジミー・クラントンのディスコグラフィーはアルバムの裏ジャケットを参考にしてもらう。また補足部分については後ほど紹介するが、彼がエイス・レコードで放ったヒット・シングルは全部で9枚、その内2枚が両面ヒットを記録している。

以下ヒット曲を記すと、

Just A Dream (1958年 第4位)
A Letter To An Angel (1958年 第25位)
A Part Of Me (1958年 第38位)
My Own True Love (1959年 第33位)
Go, Jimmy, Go (1959年 第16位)
Another Sleepless Night (1960年 第22位)
Come Back (1960年 第63位)
Wait (1960年 第91位)
What Am I Gonna Do (1961年 第50位)
Venus In Blue Jeans (1962年 第7位)
Darkest Street In Town (1963年 第77位)
の合計11曲である。

さて、エイス・レコードを離れたジミー・クラントンは、その後1963年にフィリップス・レコードに移籍、更に1965年にはマラ・レコード、そして1967年にはインペリアル・レコードと渡り歩いているが、いずれもヒットを飛ばすまでには至っていない。

1969年になるとローリー・レコードに移籍し、ここでスタのヒットを生んだ。"Curly"(Laurie-3508)がそれだが、これも最高位第97位という程度で、かつての栄光を手中に収めるまでにはいかなかった。

そして1970年代に入ると歌手業を辞め、現在はペンシルヴァニア州ランカスターのWHEX放送局で、ディスク・ジョッキーとして活躍しているという。またディック・クラークと一緒にオールディーズ・コンサートを開いているというニュースも伝わってきたりする。

それでは裏ジャケットのディスコグラフィーを補足するとシングル盤の916番はマリー・アン・モレッツとのデュエット作品、また641番に続いて642番でEP盤(Twist On Little Girl／Wayward Love ／Green Light／Happy Times)がリリースされた様子。

"Venus In Blue Jeans"から8000番台に変ったが、これは1962年にエイス・レコードがVee Jayレコードの傘下として発売されることになったからである。しかし、この8000番台では結局9枚のシングルを発売した後、再びエイス・レコードは独立し600番台に戻っている。

以下、"Darkest Street In Town"以後の彼のシングルを記すと、

8006 Endless Nights
Another Day Another Heerach
668 Many Dreams
Heart Hotel
の2枚がリリースされている。

なおフィリップス、マラ、インペリアル、ローリーのディスコグラフィーは次の機会に紹介するが(恐らく"Just A Dream"のオリジナル・アルバムも発売される予定)、その他詳細不明のシングルを記すと、まず1969年にSpiralなるレーベルから1枚のシングルが発売されている様子

3406 Coolest Hot Pants
不 明
またリリース年度は不明だが、Vinなるレーベルからもシングルが1枚、

1028 What Am I Living For
Wedding Bells
そして更に1976年にもStarcrest というレーベルから1枚のシングルが発売されている

078 Old Rockin' Roller
不 明
いずれも詳しいことはわかっていない

またジミー・クラントンが1958年に Jimmy Dale の名前で発売したというシングルが1枚だけある レーベルは Drew-Blan

1003 My Pride & Joy
Emma Lee

なおエイス・レコードで1960年に"Down The Aisle"のスマッシュ・ヒットを飛ばしたアイク・クラントンはジミーの実弟である。残念ながらこの曲は聴いたことがない。彼のもう1枚のヒット・シングル、マーキュリーから発売した"Sugar Plum"を聴くと、声もジミーに似ており、また唄はアイクの方が上手いと言えるかも知れない。

さてこのアルバム"Venus In Blue Jeans"は、彼の通算7枚目、エイス・レコードで発売した最後のアルバムである。(原盤番号 ACE-1026)

実をいうと、小生もこのオリジナル・アルバムを手に入れたのは去年のことで、それもかなり安く仕入れたのだが、ジェリー・オズボーンのレコード・プライス・ガイドによれば(本当はあまり参考にしたくないのだが)新品同様の状態で28ドルの高値がついている

収録曲12曲のうち、10曲がシングル盤として発売されており、またヒット曲は前記したように"Venus In Blue Jeans"と"Darkest Street In Town"の2曲だけ

前者はニール・セダカとハワード・クリーンフィールドの名コンビの作品。1962年の7月にリリースされ、合計13週間チャート・イン、最高位第7位を記録した。ランクでは"ジャスト・ア・ドリーム"よりも低いが、Vee Jayのメジャー・レーベルから発売されたこともあって、こちらの方が世界的なヒット・ヒットとなった。またエイス・レコードにとっても創立以来の最大ヒットとなった。

後者は1962年の12月にリリースされ、翌63年にヒット これもH. クリーンフィールドとハル・クレーターのコンビによるアルドン・ミュージック出版傘下のコンビによる作品。またこのシングルのB面に収められた"Dreams Of A Fool"は、ファンの間で大変に人気の高い作品。B面にしておくにはもったいないくらい良く出来た作品で、トリーミーなムードの一杯。例えばジミー・クラントンの声はさほど甘いやホビー・ダーリンのドリーム・ラバーとなぎさなくらには、絶対に気に入ってもらえるはず。なお作者の一人Chervalはエイス・レコードで2枚のシングルを残しているソニック・チャーバルのような、またセはローリーで"ウーニル・ガール"の傑作を発表している歌手と同一人物とのウワサ

"Venus In Blue Jeans"のシングルのB面"Highway Bound"がこのアルバムに収められていないのは不思議。ジミー・クラントン作の仲々の曲で、ファンは是非ともシングル盤でコレクションしてほしい

ニール・セダカ作の曲がもう1曲、それは"Walk With Me"だが、これはニール自身も"思いきりやった"の自信で発表していた。日本語タイトルは"二人の基本曲"。

"Because I Do"はマーク・レヘナーとデビー・コンの作品。彼はフランキー・フォードにも曲を提供している。

"I Just Wanna Make Love"は、「コー・ミー・コー」などを書いていたドック・ポーマスとモート・シューマンの名ソングライター・チームの作品

ジミー・クラントン、彼が残したいくつかの作品は、今もなお新鮮な魅力を感じさせてくれる

彼もまた1950年代から60年代にかけて、多くの夢を与えてくれた"花咲くロック・ン・ロール・エイジ"の一人であった。

P.S. エイス・レコードのレーベル・リスト(ディスコグラフィーは、とりあえず時間の都合でカットさせて頂きました)を掲載されているので参考にして頂きたい

【上野シゲル】

発売にあたって

「入手困難」というファンにとって大きな障害は、音楽の価値観・聞き方を変えてしまい、本来、音楽のもつ素晴らしさを損ねさせてしまう危険性が生ずるのです。こうした中にあって国内大手メーカーだけにこの解決を期待することは現状として無理な点があります。ヴィヴィド サウンドは一人のファンとして熱意をもってレコードの制作に取り組み、多くのファンの方々に喜んでもらえる提供が音楽の定着に役立つと信じています。

23-8, 2-CHOME, SHIMOMEGURO, MEGURO-KU, TOKYO 153, JAPAN. TEL:03-490-1070
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Side A

1. DARKEST STREET IN TOWN

We meet on the darkest street in town
We kiss when there's no one else around
Standin' in the shadows, sharlin' our embraces
On the darkest street in town

We love, but the world will never know
We hide each and every place we go
It seems that you and me are always
Ducking into alleys and dim lit hallways
On the darkest street in town

You belong to another, and baby I'm not free
Love like ours can't last too long
And even though we know it's wrong

We meet on the darkest street in town
We kiss when there's no one else around
*Alone so they won't discover
Meet me on the corner, see you later lover
On the darkest street in town

(repeat *)
Tonight I'm gonna meet you on the corner
Round about midnight
Don't stand in the streetlight
Slippin' and slidin'
You'll find a place for hidin'
Cause we've got to keep that very special secret

2. MOLLY DARLING

How I love you Molly darling
Say you love none else but me
I love you Molly darling
You are all the world to me

Oh tell me darling that you love me
Put your little hand in mine
I love you Molly darling
[illegible] that you will give me mine

[illegible]ly, fairest, sweetest, dearest
What a darling, tell me this
For [illegible] you Molly darlin'
Let [illegible] be a kiss

3. [illegible] OF A FOOL

[illegible] a fool-please make my dreams
[illegible] true]

[illegible]t when I'm alone and blue
Dreaming only dreams of you
I dream that [illegible]are [illegible]ing me
[illegible] [illegible] to do

Now I know [illegible] just a dream
Just [illegible] to [illegible] dream of a fool

Now you've gone and said goodbye
I keep trying not to
Tha[illegible]oe wis men .
[illegible] over must pay
lonely tears
I[illegible] sh tears of a fool

Say that you'll return to me
I [illegible] lov[illegible] can't see
Make the [illegible]h dream come true
Ell I need
So let' [illegible] tart anew
[illegible] in dreams come true

4 WALK WITH ME

Walk with me, my little darling
Walk with me, my little angel
I'[illegible]atisfied when you are by my side
Honey hold my hand and walk with me
Walk with me, I want you near me
Walk with me and say sincerely
That I'm the boy that fills your heart with joy
Honey hold my hand and walk with me

An old fashioned walk in the glow of the moonlight
Will never, no never be out of style
We'll walk through the door of the church around the corner
And we'll keep walkin' right on down the aisle

So walk with me my little darlin'
Walk with me my little angel
I'm satisfied when you are by my side
Honey hold my hand and walk with me
(repeat *)

5. NOT LIKE A BROTHER

You have the lips that I long to kiss
The arms that I'm dreaming of
But you only hold me to kiss my cheek
I don't want your friendship
I want your love

*Love me, love me, but not like a brother
Don't treat me, this way, it isn't fair
Kiss me, hold me, but not like a brother
Oh my darlin', it's too much to bear

I want you more than you'll ever know
But how long am I to wait
If you need my love like I know you do
Take it my sweet before it's too late

(repeat *)

6. JUST A MOMENT

Just a moment of your time
Would you be so kind
As to give to me
Just a moment of your time

*Just a moment with you
Would make my dreams come true
Please let me share
Just a moment of your time

I'm not asking for an hour
Just time enough to say
That my love, my love for you
Grows stronger day by day
(repeat *)

Side B

1. VENUS IN BLUE JEANS

She's Venus in blue jeans
Mona Lisa with a pony tail
She's a walkin' talkin' work of art
She the girl who stole my heart

My Venus in blue jeans
Is the Cinderella I adore
She's my very special angel too
A fairy tale come true

They say there's seven wonders in the world
But what they say is out of date
[illegible] more than seven wonders in the world
[illegible] met number eight

*My Venus in blue jeans
In everything I hoped she'd be
A teenage goddess from above
And she belongs to me
(repeat *)

2. BECAUSE I DO

*Whoever said they's seen the seven wonders of the world
Sure never saw you
Whoever said they'd seen some of the prettiest girls
Sure never saw you
They say our love is true, and I love you
Oh I think I love you, cause I do

**The butcher and the baker and the candlestick maker
All wanna see you
They say that if they get the chance child they gonna take you
But I'm gonna keep you
They say our love is true, and I love you
Oh I think I love you, cause I do

Got the whole world in my hand
Life up in the clouds
Got a girl when she walks down the street
Can't help but draw in the crowds

(repeat **)
(repeat *)

3. LUCKY IN LOVE

I walk under ladders thirteen times a day
When I see a black cat
I never run the other way
Threw away my body clothing and my lucky charm
My bad luck days are over now that you are in my arms

*Because I'm lucky lucky, in love with you
Lucky lucky 'cause you love me too
Lucky lucky whatever I do
I'm lucky in love with you

Now if I broke a mirror I wouldn't be upset
I'll laugh out loud at the devil each and every chance I get
I ain't afraid of nothing when you hold me tight
As long as we're together everything is gonna be alright

(repeat *)
(repeat *)

4. I JUST WANNA MAKE LOVE

Just because they're playing our song
Must we keep on dancing all night long
Could it be that I don't wanna dance
I just wanna make love

Let the others dance all night
All I wanna do is hold you tight
Could it be that I don't wanna dance
I just wanna make love

*There's a yellow moon out there
Just the colour of your hair
Darlin' let's go anywhere
Anyplace, I don't care

**Don't you know it's gettin' late
Don't you know that my love can't wait
Pretty baby I don't wanna dance
I just wanna make love

(repeat *)
(repeat **)

5. TWIST ON LITTLE GIRL

Twist little girl, can't you understand
You better twist little girl
Cause I'm your greatest man
Come on, twist on and on little girl

*Twist little girl, baby all night long
Come on, come on, baby to my soul
Little girl, I said I got love
Come on, come on, baby to my soul

Your twist drives me crazy when they play the music wild
Please just keep on twistin' don't you let me cramp your style
Come on, twist on and on little girl

(repeat *)
(repeat *)

6. WAYWARD LOVE

*I got a wayward love and I know
Tried so hard not to show
Face the fact she ain't coming back

**I got a wayward love and I feel
Tried so hard to conceal
I'm her slave, she'll send me to my grave

She's got that smile, all of the time
Yeah yeah yeah, can't get her off of my mind

(repeat *)

Miss her love all of the time
Yeah yeah yeah, I say she looks so fine

(repeat *)
(repeat **)

WIOQ 102 FM

PRESENTS

HOT ROCKS

CHEAP TRICK



Meet Cheap Trick. Robin Zander is the lead singer. Tom Petersson plays the bass guitar. Rick Nielsen writes and plays lead guitar. And Bun E. Carlos is the drummer.

Producer Platinum Jack Douglas describes Cheap Trick as the best writers he's ever worked with. After watching Cheap Trick devastate an SRO crowd, Robert Hilburn of the *Los Angeles Times* predicted stardom for all of them. David Fricke of the *Philadelphia Drummer* said of their first album: "[It's] an incredible rock 'n' roll album, one that keeps kicking after the 25th play."

Audiences everywhere have been stomping, shouting and screaming for more. And getting it. The guys are on the road and doing audiences in. Ira Robbins, editor of *Trouser Press*, summed it up best: "Cheap Trick is sarcastic, smart, nasty, powerful, tight, casual and destined for something great."

DERRINGER



Rick Derringer calls his latest group "the best band we've had since the original Johnny Winter And." Derringer is the band with staying power. Originally formed by Rick Derringer, who performed and recorded with the Johnny Winter And group, the Derringer band has been through many changes in personnel. Derringer, the guitarist, singer and songwriter, has kept the band together through the years, and has gained a reputation as a consummate performer and musician.

Derringer is prepared to support his new Blue Sky album by performing 250 concerts this year alone.

REO SPEEDWAGON



After eight years of hard playing, hard touring and five hard rocking albums, the music of R.E.O. Speedwagon remains loud, clear and fast stomping. And with the group's sixth album, *You Can't What You Play For*, R.E.O. Speedwagon offers first-hand evidence as to why this band remains the most popular rock concert attraction in America. For the hundreds of thousands of fans who have witnessed the band's crunching, in-person performances in the past, the live R.E.O. Speedwagon album will be a record they have anticipated and hoped for relentlessly.

Founded ten years ago on the campus of the University of Illinois, the group delayed its entire from signing the first major-label recording deal by Howard E. Kaylan, a regular at the Oldsmobile. The band was formed by keyboard player Neal Doughty and drummer Alan Gratzer who, despite personnel changes throughout the last decade, remain with the band to this day.

Guitarist Gary Richrath and vocalist Mike Murphy supply most of the band's original material, although the entire band works out the arrangements. The live album mixes new material from the band's songwriters with old, established favorites such as "Ridin' The Storm Out," one of the high points of the album and the title track from the group's third album.

KANSAS



With the top five success of the band's first hit single "Carry On Wayward Son," there will be no stopping Kansas now. The band's fourth album, *Leftoverture*, turned platinum and the band continues to bring its dynamic stage show to more than 200 sold out houses each year.

It is, in fact, the concert performances of Kansas that built its following through more than three years of constant touring.

Kansas songwriter-guitarist-keyboard player Kerry Livgren lists such famous names of classical music as Wagner, Debussy, Mahler and Aaron Copland when asked about his influences. Steve Walsh, Kansas' other vocalist-songwriter-keyboard player, on the other hand, names such decidedly contemporary influences as Stevie Wonder, Little Feat and Pink Floyd. Of such diversity is the unique music of Kansas born.

One of the band's many demo tapes caught the ear of Don Kirshner, the music business impresario who has been so significant in the careers of artists like Bobby Darin, Neil Sedaka, Carole King, among many others. He signed the group to his new Kirshner label, distributed by CBS, and the first album was released in March, 1974.

The first three albums by Kansas exhibit a steady development of style and artistic skill that has been nurtured by the extensive performance schedule. With *Leftoverture*, Kansas has achieved a remarkable level of sophistication as both performers and recording artists.

According to Kerry Livgren, musically, this album leaps and bounds ahead of anything that we've done." An assessment that Kansas' public obviously agrees with.

TED NUGENT



After ten years as a mind-bending end of rock in the Midwest, Ted Nugent has finally achieved the international popular acceptance due him.

As leader of the Amboy Dukes, Nugent gained an unparalleled, well-deserved reputation for putting on the wildest show in rock and roll. Stories of his eccentric behavior only added fuel to the fire but nevertheless, he played for many years unrecognized save for a small but devoted following.

In 1975, Nugent affiliated with Leber-Krebs Management (who also handle Aerosmith and Blue Oyster Cult), signed with producers Tom Werman and Lew Futterman. Nugent recorded two near-platinum albums, *Ted Nugent* and *Free-For-All* in quick succession. Upon his return earlier this year from a sold-out action packed European tour, Nugent, Werman and Futterman immediately headed for the studio to begin work on their third collaboration.

Powerful, full blooded rock and roll madness, the music of Ted Nugent has been described as the best of the new

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HOT ROCKS

Side 1

CHEAP TRICK

OH, CANDY From the Epic LP "Cheap Trick" PE 34400

DERRINGER

DON'T STOP LOVING ME From the Blue Sky LP "Sweet Evil" PZ 34470

R.E.O. SPEEDWAGON

RIDIN' THE STORM OUT From the Epic LP "You Get What You Play For" PEG 34494

KANSAS

WHAT'S ON MY MIND From the Kirshner LP "Leftoverture" PZ 34224

TED NUGENT

CAT SCRATCH FEVER From the Epic LP "Cat Scratch Fever" PE 34700

Side 2

JEFF BECK

SHE'S A WOMAN From the Epic LP "Jeff Beck With The Jan Hammer Group Live" PE 34433

SOUTHSIDE JOHNNY & THE ASBURY JUKES

WITHOUT LOVE From the Epic LP "This Time It's For Real" PE 34668

STARCASTLE

DIAMOND SONG (DEEP IS THE LIGHT) From the Epic LP "Fountains Of Light" PE 34375

THE MICHAEL STANLEY BAND

WILL YOU LOVE ME TOMORROW From the Epic LP "Stagepass" PEG 34661

MOTHER'S FINEST

MICKEY'S MONKEY From the Epic LP "Another Mother Further" PE 34699

GEORGE DUKE

'SCUSE ME MISS From the Epic LP "From Me To You" PE 34469

AS 336

JEFF BECK



Jeff Beck has been through as many stylistic changes and shifts in career direction as any of his contemporaries, but somehow manages to make each step more successful than the previous.

His latest album, *Jeff Beck Live*, was recorded last year at the close of a collaborative tour that coupled two of the most highly-regarded instrumentalists in progressive rock—guitarist Beck and synthesizer player Jan Hammer.

Beck's career began more than a decade ago when he replaced Eric Clapton as lead guitarist for the Yardbirds, giving Beck international status from the start.

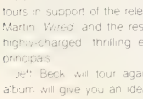
He left the Yardbirds (and was replaced by Led Zep's Jimmy Page) to form his first solo band which featured Ronnie Wood on bass and Ron Stewart on vocals.

Five solo albums and several groups later (including an association with Tim Bogert and Carmine Appice), Beck matched up with producer George Martin—who produced all the Beatles records as well as most of America's hits—for *Blow By Blow*, an all-instrumental album that was the biggest success of Beck's career up to that time.

Beck called on the Jan Hammer Group to accompany his tours in support of the release of the second album with Martin, *Wired*, and the result electrified audiences with high-charged, thrilling exchanges between the two principals.

Jeff Beck will tour again soon. Meanwhile, the live album will give you an idea of what to expect.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES



Southside Johnny likes to spend his spare time—and spare money—at the racetrack. With the release of his latest record, Epic Records album, *This Time It's For Real*, Johnny can move from the Stranglehold to the clubhouse.

The first album by "south-side johnny and The Asbury Jukes," *I Don't Want To Go Home*, catapulted the group to the most-prized position in the most unpredictable, capricious, and unforgiving undercurrent that [illegible] of the most talented bringing a hide-[illegible] of the music business.

[illegible] guitarist Miami Steve Van Zandt, Southside [illegible] Boston-based Jukes have toured for unprecedented [illegible] Asbury Park, "home" for Johnny [illegible] developed a unique and loyal town brass.

[illegible] through a repertoire that [illegible] Party" [illegible] Me)" and Hyp-Phonic [illegible] Johnny and the Asbury Jukes display the [illegible] of the [illegible] and [illegible] are [illegible] and [illegible] inspired.

STARCASTLE



With the release of the group's first album in January, 1976, Starcastle made it clear that the band was stepping into the void left open by the popular and artistic decline of the British cerebral rock band Yes.

Now, with the release of *Fountains Of Light*, the second album by Starcastle, and the hit single from the LP, "Diamond Song," Starcastle's future looms even larger on the horizon. The latest LP was produced by Roy Thomas Baker, who has previously handled such groups as Queen and Epic Records' Gasolin'. In addition to his work with Queen, which earned him a Rock Award as the outstanding producer of the year in 1976, Starcastle's fourth album, Champaign Illinois, where a tape recorded version of "Lady Of The Lake," not then available in recorded form, became the most requested song in WPGU's history, setting the stage for the group to be signed by Epic Records in 1975.

THE MICHAEL STANLEY BAND



The toast of Cleveland rock and roll, The Michael Stanley Band could have picked no location more appropriate than Cleveland's Agora club to record the live album *Stagepass*.

The new set mixes previously unrecorded material with established favorites from the Stanley Band repertoire. Producer Bill Szymczyk, who also produces such acts as the Eagles, Joe Walsh, the J. Geils Band and Elvin Bishop, has produced Michael Stanley from the very start.

MOTHER'S FINEST



No less an authority than Peter Townshend of *The Who* called Mother's Finest "the most exciting opening act I've worked with in recent history."

They call themselves Mother's Finest—although their initials, MF, might have other implications, as well—because they play nothing but the best. The sextet's beginnings stretch back more than ten years, when Joyce Kennedy had a local hit, "I Still Love You," in her native Chicago at the tender age of 16.

She convinced Glenn Murdock to leave the band he was fronting and form a singing duo that thereafter blossomed.

The duo made two tours of the Far East in addition to travelling all over the United States—which is how Mother's Finest was assembled.

Jerry "The Wizard" Seay joined the band on bass, Miami Drummer Bill Queen Borden comes from Chattanooga, Tennessee; Gary "Mo" Moore added his lead guitar in Dayton, Ohio. Keyboard player Michael Keck came aboard once the group moved to Atlanta, already experiencing considerable success as a nightclub band. In a few months, Mother's Finest had broken the house record at Atlanta's top rock club, the Electric Ballroom, several times.

"Mickey's Monkey," a cut from the band's just-released second Epic Records album, has been the major show-stopper in the band's dynamic stage act since the release of their first album last year.

GEORGE DUKE



"Multistylistic" is how George Duke might describe his own music. He has performed and worked with a battling array of musical heavies—from Don Ellis' big band and French jazz violinist Jean Luc Ponty to Cannonball Adderley and two separate stints with Frank Zappa and The Mothers of Invention.

His most recent group was the Billy Cobham-George Duke band, which featured Epic recording artist Alphonse Johnson on bass. Now, after many years of his recording for small jazz labels, comes *From Me To You*, George Duke's first solo album for Epic Records.

Nobody is going to pigeon-hole his new band. According to Duke, "what we do is going to be very close to a 50-50 mix of instrumentals and vocals. I'd like to see some of the more esoteric things we do become more vocal-oriented, to make it easier for people to hear what we're doing. People will say, 'if you can sing it, it can't be all bad.' But I'm not going to sacrifice the musicality. I'm not doing disco music.

"People should obviously be allowed to enjoy whatever they want to enjoy," he continued, "but certain people try to polarize music to the point where it gets really absurd. The criticism of 'fusion' music has almost gotten as bad as people putting down interracial marriage. To me, it's just jive. You don't have to lose your identity just because you're a melting pot."

Epic

KIRSHNER

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ODEON
ALTA FIDELIDADE
MOFB - 3054
CARNAVAL
1959



VAI, MAS VAI MESMO
PASSE NA 2.ª FEIRA
LEVANTA MANGUEIRA
PALANQUIM CHINÊS
RAINHA DO MAR
BONITO PAPEL
BAMBOLEANDO
PERDOEI

CHAMINÉ DE BARRACÃO
EU NÃO QUERO VOCÊ
A MARCHA DO TONICO (COTUCA TONICO)
MARCHA DE COPACABANA
AMOR, VEM ME BUSCAR
RESPOSTA DA FANZOCA
MEU PRIMEIRO AMOR
TORERO

ALTA FIDELIDADE

Odeon

MOFB. 3.054

CARNAVAL 1959

Eis uma verdadeira seleção do carnaval de 1959. Desde Ataulfo Alves, o veterano e admirável sambista, autor de um número impressionante de grandes sucessos, até Mário Augusto, cantor jovem mas cheio de possibilidades, desfilam no presente "long-playing" alguns dos mais famosos, dos mais queridos nomes do excelente "cast" artístico da Odeon. Dalva de Oliveira, que não temos a pretensão de apresentar aos ouvintes, cantora das mais conhecidas, dona de um público imenso, de voz admirável, adaptando-se aos mais variados gêneros; Zézinho, cantor que, sem alarde, vai conquistando os seus entusiastas, com suas interpretações tão sóbrias, tão bem dosadas; Isaura Garcia, ídolo do público de São Paulo, mas querida, igualmente, em todo Brasil, outra consagrada; Ademilde Fonseca, a agilíssima intérprete, criadora dos chorinhos buliçosos e maliciosos, que ainda recentemente brindou o público discófilo com um "long-playing" dos mais belos, reunindo os principais números criados por Carmen Miranda; Oswaldo Rodrigues, Francisco Egydio, Antônio Martins, todos exímios na interpretação dos nossos ritmos carnavalescos, nomes que serão grandes amanhã: Marlene, graciosa e pessoal, dona da "bossa", essa qualidade indefinível sem a qual não há intérprete autêntico de samba; Orlando Silva, o "cantor das multidões", e não é preciso dizer mais nada; Os Demônios da Garoa, conjunto vocal dos mais apreciados, conscienciosos nos seus arranjos, sabendo dar ao público a música que êle deseja, campeão de muitos carnavais, sempre em forma, sempre aplaudido; Venilton Santos, que conhecemos na extinta "boite" Vogue, quando iniciava sua carreira artística, hoje um cantor vitorioso, possuidor de bonita voz, lançando todo ano a sua "bomba", marcando a sua personalidade no disco popular por suas excelentes atuações; Zilda do Zé, a companheira do grande sambista desaparecido, autêntico colecionador de êxitos carnavalescos, ela, também uma especialista nas músicas que, durante o reinado de Momo, fazem o povo delirar nas ruas e nos bailes que comemoram a nossa mais alegre festa popular; Roberto Paiva, cantor que sabe tirar os melhores efeitos das peças que interpreta, de voz aveludada e de timbre dos mais fonogênicos; Alda Perdigão, cheia de ritmo, sabendo "tirar" o samba, sentindo o que canta, interpretando o que o sambista carioca sabe fazer como ninguém; finalmente, Mario Augusto, valor jovem que, acreditamos, se tornará famoso dentro em pouco, por suas qualidades tão patentes de voz e de interpretação.

Carnaval de 1959 é uma seleção. Seleção dos melhores números gravados pela Odeon para a grande festa popular que ainda mantém o mesmo prestígio dos velhos tempos. Escolhendo músicas das mais vivas, das mais apropriadas, tôdas composições dos grandes especialistas no gênero, a Odeon soube proporcionar aos foliões, que somos nós, a música adequada, a música alegre e contagiante, fator principal do êxito do nosso carnaval, muito justamente considerado como o mais animado, o mais alegre do mundo. E agora, vamos cantar os sambas e marchas do **Carnaval de 1959**, que promete ser ainda melhor do que os anteriores. Vamos cantar com os verdadeiros "azes" agora apresentados nêste "long-playing", vamos cantar as músicas que serão as vitoriosas, as consagradas pelo povo carnavalesco do Brasil.

LUCIO RANGEL.

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TUS OJOS



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LADO "A"

1- YA NO PUEDO CON MI PENA -Rumba Flamenca
(L. Cruz)
2- PUEBLITO DE DIOS - Balada
(L. Cruz)
3- MI COMPENSACION - Vals
(L. Cruz)
4- TUS OJOS - Paseo
(D.D.)
5- RUMBA GITANA - Rumba Flamenca
(E. Quijano)
6- NO MEREZCO TU PERDON - Bolero
(L. Cruz)

LADO "B"

1- SOMBRA DEL PASADO - Bolero
(L. Cruz)
2- MUÑEQUITA MIA - Vals
(J. Quintero)
3- UN GRITO VAGABUNDO - Paseo
(D.D.)
4- LA PERLA - Cumbia
(A.M. Peñaloza)
5- ANGELITA LUCIA - Merengue
(D.D.)
6- SUPLICA Vals
(María J. de Welto)

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PROMUS LP-2003

FLO CASSINELLI



LIVE AT CHUKKERS!

PITTSBURGH, PA FEBRUARY 21, 1987

LIVE AT CHUKKERS!

PITTSBURGH, PA

FEBRUARY 21, 1987

Start with the "living legend" "Flo" Cassinelli, add three musical artists who have great rapport with Flo, place them all in the classic jazz atmosphere of dim lights, brick walls, and an appreciative audience, - the result, an album of great jazz, the way it was meant to be played, and enjoyed.

From the melancholy, Willow Weep For Me, to the swinging, upbeat Sweet Georgia Brown, this album showcases the work of famous jazz composers beautifully expressed by four guys who had a great time playing it.

Special Thanks

I want to publicly thank Chuck Liberatore for his gracious hospitality and his cooperation for allowing us to record this album at Chukker's. His efforts in bringing fine jazz to downtown Pittsburgh in a "class setting" are to be commended.

Selections

Side One:

- WRAP YOUR TROUBLES IN DREAMS (Moll, Kohler, Barris) 4:18
- I WANT A LITTLE GIRL (Mencher) 4:22
- SLIPPER (Count Basie) 6:00
- WILLOW WEEP FOR ME (Ronnell) 3:30
- SHE'S FUNNY THAT WAY (Rich Whiting) 4:00

Side Two:

- SPLANKY (Count Basie) 6:00
- EASY LIVING (Robins Rainger) 2:32
- BYE BYE BLACKBIRD (Dixon & Henderson) 6:30
- IN MY MOMENTS OF DESPAIR (Flo Cassinelli, Al Cord, Ralph Granata) 3:00
- SWEET GEORGIA BROWN (Ben Bernie, Casy Pinkard) 4:00

Credits

Editing: Rodger Ryan
Engineer: Ralph Cominio
Cover Design & Graphic Production: Claire McDonnell
Photography, Liner Notes, Production Coordinator: Chuck Shane



Fiorvante "Flo" Cassinelli

Still playing regularly at the age of 72 (having started with his father's band at the age of 8,) Flo is indeed a legend.

His unique natural talent has enabled him to play with the likes of Benny Goodman, Artie Shaw, Roy Eldridge, Colman Hawkins, Miles Davis, Kia Winding, and others, including virtually every local jazz musician.

"I feel that I play good, honest music, giving every member of the group an opportunity to display their talent and enhance the work of the other musicians," says Flo. I hope to be playing for many more years, until I close my eyes or run out of air. I am forever grateful to the work of two medical greats, Dr. David S. Zorub, Chief of Neurology at Shadyside Hospital who saved my life by removing a brain tumor, and Dr. Gene Nicolette, a sax player himself, who performed the oral transplant operation I needed in order to continue playing.

God gave me the chance to stay alive, making others feel as good as I do through music," says Flo.

Flo Cassinelli

Have fun & best from Playing

FRANK SCHARBO

Quite and unassuming, Frank has played with the best, including Art Tatum and Sonny Clark, plus a host of local musicians.

Respected as both a musician and a family man, Frank decided early on to concentrate his career in Pittsburgh where he could continue to be near his family.

"Making this album was very gratifying to me, not only because of the long friendship and musical experiences Flo and I have shared, but also because of the confidence, honesty, and musical integrity he has projected onto the members of his group," says Frank.

To Joan Thanks for your support Frank Scharbo





All the Best Dave LaRocca

DAVE LAROCCA

He has toured with Buddy Rich. Appeared with Woody Herman at numerous jazz festivals in Europe and the "Kool" Jazz Festivals, toured and recorded with Woody and his "Thundering Herd" for two years, toured with entertainer Jack Jones, freelanced in New York, most notably with ex "Bird" pianist Sadik Hakim (Argonne Thurston) and now says, "Flo is the godfather of all musicians."

For Joan All the Best! Rodger Ryan

RODGER RYAN

Composer, conductor, teacher, lecturer, guest performer, recording artist, and big band member, radio/television/stage performer, Rodger has done it all.

From the Tonight Show Band to the symphony, including the Pittsburgh, Houston, and the New England conservatory, Rodgers experiences and the famous musicians he has been invited to play with are truly a catalog of the best the musical world has to offer.

He has toured with the best of the big bands, including Woody Herman, Henry Mancini and Guy Lombardo, has appeared on television with Helen O'Connell, Mike Douglass, and others, has performed on stage with more than a dozen superstars including RyDell, Belefonte, Darin, Hibbler, Tillitson, and Uggams, and has composed original work for radio, television, and the universities of Pittsburgh and Duquesne.



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FIESTANDO EN NAVIDAD

LADO. A

1 — FIESTA NAVIDEÑA. SEIS CHORREAO.
2 — NUESTRO PAN DE CADA DIA. SEIS FAJARDENO.
3 — NO TE DOY EL DIVORCIO. MAPEYE.
4 — NAVIDAD AQUI Y ALLA. GUARACHA JIBARA.
5 — PELEA QUE TE PELEA. CONTROVERSIA.
6 — SALUDOS QUERIDOS. TRULLA.

LADO. B

1 — CONTIGO EN LA NAVIDAD. GUARACHA JIBARA.
2 — MODO DE VIVIR. AGUINALDO.
3 — VIAJANDO EN AVION. MARIANDA.
4 — SOY JIBARO Y NO LO NIEGO. DECIMAS.
5 — NAVIDAD ALEGRE. AGUINALDO COSTANERO.
6 — LINDA NAVIDAD. BOLERO GUARACHA.

FIESTANDO EN NAVIDAD CON JOSE MIGUEL CLASS. "EL GALLITO DE MANATI."

A Pesar de los grandes éxitos, del "Gallito de Manati" Jose Miguel Class, interpretando ritmos modernos y populares . . . el no puede olvidar y quiere cantar su musica campesina. Que lo arrulio al nacer en su humilde lobrio.

Siempre interpreta con mucho sentimiento y su estilo unico e inconfundible sus decimas, mapeyes, seis chorreao, llaneras, controversias, aguinaldos y guarachas jibaras.

Ese canto jibaro, que vive y vivira para siempre en el Gallito de Manati, porque lo lleva muy dentro en lo recondito y profundo de su corazon.

FIESTANDO EN NAVIDAD, musica tipica navideña que perdurara para toda la vida en nuestro terruño musica sagrada, contada por nuestros abuelos y tatarabuelos, musica que no podra faltar en nuestras fiestas navideñas porque sin ella no habria navidad ¿con que alegraríamos nuestras parrandas y fiestas en el batey? con sabor a pasteles, chicharrón y morcilla, verdura y alcapurrias, arroz con dulce y el buen pitorro.

Este disco de larga duración (L.P.) nos traera recuerdos de la infancia, nuestro querido terruño tropical, bañado de sol . . . el susurro del cañaveral, el vaiven del cafetal el cantio del gallo y el olor a café recien colao en las madrugadas Borinqueñas el grito del campesino, jalda arriba . . . al compas del tipico guiro . . . el cuatro y la guitarra.

FIESTANDO EN NAVIDAD "CON EL GALLITO DE MANATI," fiel exponente de nuestra musica jibara . . . un disco que usted disfrutara y jamas olvidara.

Photo By: Torres Photo Estudio.

Texto por: Ivett Marchand.

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CR-2098

The Divine One



CR-2038

With the superb voice that is uniquely hers, Sarah Vaughn is supremely gifted with a God-given instrument. She is one of a kind. She is magic! Listen, hear and enjoy.

Side One

Send In The Clowns 3:29
Arranged and Conducted By Paul Griffin

Wave 3:29
Arranged and Conducted By Michel Legrand

What Are You Doing The Rest Of Your Life 3:52
Arranged and Conducted By Michel Legrand

Dream Of Dreams 3:05
Arranged and Conducted By Michel Legrand

How Deep Is The Ocean (How High Is The Sky) 4:25
Arranged and Conducted By Peter Matz

Just A Little Lovin' 3:07
Arranged and Conducted By Jack Elliott & Allyn Ferguson

Side Two

There Will Never Be Another You 1:34

Misty 3:12

Over The Rainbow 7:01

Like Someone In Love 2:29

My Funny Valentine 5:32

Personnel:
JIMMY COBB : Drums
JOHN GIANELLI : Bass
CARL SCHROEDER : Piano

Side two recorded live, Tokyo, Japan

Produced by: BOB SHAD
Mixing Engineer: NEIL TUCKER
Album Art & Art Direction:
RON WARWELL
Liner Design: JAMIE BAUER

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Cuckoo Waltz
Henry Ford Schottische
Petticoat Polka
Johnny Oslo Schottische
(Johann Paa Snippen)
Life In The Finnish Woods
Accordion Schottische
The Happy Yodeler Polka
Ball In Karlstad
Over The Waves Waltz
O Susanna
Village Tavern Polka
On The Accordion
Mountain Belle Schottische
Casey's Old Time Waltz
Hoop Skirt Schottische
Dad's Waltz
Midnight Sun Schottische
Country Dance
Penguin Polka
Memories From Uppsala
German Medley:
Hi Lee Hi Lo — Ach Du Lieber Augustin
Zu Lauterbach — Du Du Liegst Mir
Northwind
Baruska



MCA RECORDS R223344

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The selections contained in this album have been previously released on the Brunswick label

Strings Of Praise Gospel Singers

HILLSIDE
GOSPEL RECORDS
HSG–157 STEREO



Sheltered In His Arms

Strings Of Praise Gospel Singers



To write an album liner you have to know the people. Having known Tommy and his family for several years and loving Bluegrass Music, we consider the opportunity to write the liner for the first album for the Strings of Praise Gospel Singers an honor and privilege.

Thinking back a few months, we recall the first night the Strings of Praise performed together. It was in our home. What was suppose to be a "practice session" for them turned out to be a full performance. Before the practice was over a group of 25 or more people had gathered. Although the boys were very nervous their practice lead to performing to perfection of this album of Gospel Music.

The "Strings of Praise Gospel Singers" comprised of Tommy McKee, Charles (Mike) McGuire, L. D. Orange, Donald Orange and Jimmy Hylton have gained wide acceptance in Virginia and even into Pennsylvania with their Bluegrass Gospel Music. Even more important is the recognition they are gaining for our Lord, after all that is what the "Strings of Praise" and this album are all about.

It is our sincerest hope that you will enjoy this album and the fellowship with the "Strings of Praise Gospel Singers" as much as we have enjoyed our relationship with them. From their beginning in a house to the many churches in which they have played and rejoiced to the messages of the comforting and heartwarming songs of this album, we have always believed the "Strings of Praise Gospel Singers"to be "Sheltered in His Arms."

After listening to this beautiful album and hearing the Strings praise the Lord, we are sure you will agree with us and their many friends that the men of the "Strings of Praise" are truly "Sheltered in His Arms."

Robert and Marie Ham
Roanoke, Va.

SIDE ONE

1. SHELTERED IN THE ARMS OF GOD (2:00)
2. KNEEL AT THE CROSS (2:03)
3. I'M USING MY BIBLE FOR A ROAD MAP (2:12)
4. JESUS HAS BUILT IT FOR ME (2:25)
5. HOUSE OF GOLD (2:08)

SIDE TWO

1. STANDING IN THE SHADOWS OF JESUS (3:08)
2. BECAUSE HE LIVES (3:18)
3. FROM THE MANGER TO THE CROSS (2:10)
4. ONE MORE VALLEY (2:35)
5. ANGEL BAND (2:23)

Tommy McKee–Mandolin
Mike McGuire–Lead Guitar
L. D. Orange–Banjo
Donald Orange–Bass
Jimmy Hylton–Rhythm Guitar

Produced at Hilltop Studio
Nashville, Tennessee
Engineer–Jack Linneman

For Bookings or Records Contact:

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Route 2, Box 338 A
Vinton, Virginia 24179

Mike McGuire 703–982–2844
969 Shelbourne Avenue
Vinton, Virginia 24179

Records & Jackets by Nashville Album Productions, 617 7th Ave. So., Nashville, Tennessee 37203, (615) 256–0121

FOLK 'n HILL

CHARLIE MOORE
BILL NAPIER

and The Dixie Boys

KING 828



GEORGIA BOUND
LONESOME WIND BLUES
NO LONGER A SWEETHEART OF MINE
GATHERING FLOWERS FROM THE HILLSIDE
COLUMBUS STOCKADE BLUES
TRUCK DRIVER'S QUEEN
SING ALONG WITH MITCH
AND 7 OTHERS

HIGH FIDELITY

KING
828

FOLK 'n HILL

CHARLIE MOORE
BILL NAPIER and The Dixie Boys



side 1

METRACAL - SAME OLD GAL · GEORGIA BOUND · LONESOME WIND BLUES · IT HURTS TO SEE YOU GO · COUNTRY TWIST · FLORIDA PICKIN' · COLUMBUS STOCKADE BLUES

side 2

TRUCK DRIVER'S QUEEN · IN A WORLD OF BROKEN HEARTS · MY DEAR ONE · WHEN THE ROSES BLOOM AGAIN · TWILIGHT SWAMP · NO LONGER A SWEETHEART OF MINE · GATHERING FLOWERS FROM THE HILLSIDE

FOLK 'N HILL is a good title for this album. The music is clean and smooth and flows very well. It's traditional authentic Bluegrass-Folk style. The group is refreshing and somewhat different from others of similar type. The unit headquarters in Panama City, Florida, appearing on a daily T.V. show and working nightly personal appearances. Both Charlie and Bill learned their trade working with other name groups such as The Stanley Brothers and formed The Dixie Boys two years ago. They came to the attention of the King Record executives via their T.V. show and as a result were signed to a recording contract. On their first personal appearance tour into the north, King recorded the group at the King studios in Cincinnati in January of 1963.

This album, their first, should definitely establish Charlie Moore and Bill Napier as two new stars on the recording stage of pure, unadulterated, down-to-earth Country-Folk music. They have made an excellent selection of material for their recording debut, using mostly original ballads and instrumentals, but including some famous standards which serve as first class frameworks for their new and pleasing style. Among these, they have selected such vastly different songs as "COLUMBUS STOCKADE BLUES", "GATHERING FLOWERS FROM THE HILLSIDE", "LONESOME WIND BLUES", "WHEN THE ROSES BLOOM AGAIN" and "NO LONGER A SWEETHEART OF MINE" which give them ample opportunity to show off their versatility and artistry.

Although this album does not contain a sacred song, their interpretation of "MY DEAR ONE" is somewhat flavored with the gospel-sacred style and is indicative that they are adept at the close harmony required in singing sacred songs. This one song alone will create interest among the sacred music lovers who will look forward to a sacred album by the group. After hearing this song, I'm sure the producers at King have already planned a sacred presentation . . . and I look forward to it.

I was particularly impressed with the two instrumentals "COUNTRY TWIST" and "TWILIGHT SWAMP", both of which have unusual 'feels'. The first is the rhythm of the famous dance craze which is still sweeping the country and Charlie and Bill show that it is equally delightful in this new string setting. In the "TWILIGHT SWAMP" they hit upon a weird sound so weird and musically descriptive in fact that one literally feels the eerie fog rising from the hot dampness of the swamplands and engulfing you. This is a good album and this is a good new group.

Produced by: Chuck Seitz
Cover by: Dan Quest
Photo by: Jos. F. Wood

KING RECORDS · CINCINNATI 7, OHIO

Printed in USA

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as President of the United States

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The New York Times.

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NEW YORK, THURSDAY, JANUARY 21, 1937.

TWO CENTS

ROOSEVELT PLEDGES WARFARE AGAINST POVERTY, BROADER AID FOR 'THOSE WHO HAVE TOO LITTLE'; THRONGS SEE INAUGURATION IN PELTING RAIN

ADDRESS IS PRAISED

Many Republicans Join Democrats in Hailing Tone of the Speech

CALLED A 'FINE SERMON'

Senator McNary's Remark Gets No Disagreement Even From the Partisan Critics

NO DETAILS OF PROGRAM

Those Who Expected Outline of the Next Four Years Alone Voice Disappointment

By TURNER CATLEDGE

PRESIDENT SPEAKS

OPEN DOOR URGED IN WORLD COLONIES BY TOKYO MINISTER

Arita Says This Is Way to End Much Unrest Among Lands Lacking Raw Materials

DEFENDS PACT WITH REICH

Attributes World's Troubles to Communism—Sees Gain in Relations With U. S.

By HUGH BYAS

Berlin-Tokyo Body Named To Carry Out Agreement

EX-CONVICT SLAYS SHACKLED TROOPER

Prisoner Attacks Michigan Officer in Patrol Car and Handcuffs Him to a Mail Box

CAUGHT IN 3-STATE HUNT

Gunman Cornered on Highway in a Commandeered Car—Confesses to Murder

/ AUTO PARLEY CAPITAL FAILS; URPHY GLOOMY

Knudsen and Aides All Afternoon With Governor and Miss Perkins

REES ARE ANXIOUS

ecretary Is Hopeful— her Talks in the East May Be Arranged

: BUICK PLANT SHUT

Strike Developments

The New York Times.

LATE CITY EDITION

NEW YORK, SUNDAY, MARCH 5, 1933.

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ROOSEVELT INAUGURATED, ACTS TO END THE NATIONAL BANKING CRISIS QUICKLY; WILL ASK WAR-TIME POWERS IF NEEDED

PLAN TO USE SCRIP HERE

Bankers Ready to Issue Clearing House Paper at End of Holiday

Checks Still Accepted Here For Federal Income Taxes

READY TO CALL CONGRESS

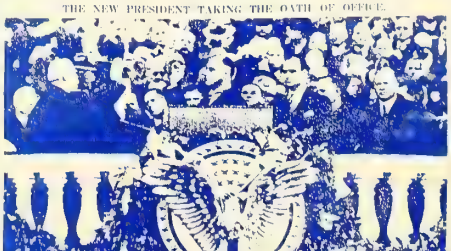
President Probably Will Summon Extra Session for Wednesday

WORKS ON LEGISLATION

Cabinet Ordered to Meet With Him Today to Draft Banking Reform Measures

AID LIKELY IN A WEEK

THE NEW PRESIDENT TAKING THE OATH OF OFFICE



Franklin D. Roosevelt With Hand Raised, Being Sworn by Chief Justice Charles Evans Hughes on the Rostrum in Front of the Capitol at 1:06 P. M. Yesterday. At the Right Are His Son, James Roosevelt, and Former President Hoover.

100,000 AT INAUGURATION

President, Grim, Terse Pledges 'Adequate but Sound Currency.'

SCORES 'MONEY-CHANGERS'

In Fighting Speech He Demands Supervision of Credits and Investments.

STICKS TO CONSTITUTION

Calls on People and Congress to Follow Him as Leader in War on Depression.

By ARTHUR KROCK

VICTORY FOR HITLER IS EXPECTED TODAY

FOUR EXCHANGES CLOSED

HOOVER, AS CITIZEN, HEPS ON WAY HOME

Text of the Inaugural Address; President for Vigorous Action

"This Is Pre-eminently the Time to Speak the Truth," He Says, in Demand That "the Temple of Our Civilization

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JAZZ & BLUES

VOL. 2



RAY CHARLES

Ray Charles es uno de los más importantes cantantes de Jazz que han surgido en los años 50.
Toca diversos instrumentos: piano, órgano, saxo alto y además dirige su propia orquesta.
Ray Charles nació el 23 de setiembre de 1932 en Albany (Georgia). A los 5 años perdió la vista y fue internado en una institución para invidentes, donde le nació su afición por la música, aprendiendo a tocar diversos instrumentos.
Tras haber actuado en distintos conjuntos locales, en 1949 formó su propio trío y cinco años más tarde una orquesta de mayor envergadura, empezando a ser conocido entre el público negro.
Al final de la década de los cincuenta adquiere ya fama internacional.
En un principio Ray Charles se inspiraba en Nat King Cole, pero más tarde adoptó el estilo de los "Preachers" (predicadores), o de los Gospel Songs, mucho más agresivos.
En su orquesta han actuado solistas muy importantes como David Newman, Phillip Guilbeau, Keg Johnson, etc. Es por ello que su orquesta, siempre ha aparecido como una formación de la más alta calidad.

JAZZ & BLUES

6001 JEF GILSON
6002 RAY CHARLES (vol. I)
6003 HAL SINGER
6004 B.B. KING
6005 EDDIE PLAYBOY TAYLOR
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6008 BILLIE HOLIDAY
6009 JOHN LEE HOOKER (vol. II)
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6027 LOUIS ARMSTRONG (vol. I)
6028 Jr. GROVER WASHINGTON
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6035 CECIL PAYNE Y SU QUINTETO
6036 STANLEY TURRENTINE

JAZZ & BLUES

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RESPETAMOS LA SONORIDAD ORIGINAL, en detrimento de la calidad, aunque métodos modernos permitirían reconvertir el sonido. Preferimos respetar intactos estos documentos artísticos, en la seguridad de que así respetamos a quienes desean adquirirlos.

RAY CHARLES

CARA A	CARA B
HONEY HONEY *R. Charles*	SOMEDAY *R. Charles*
RAY CHARLES BLUES *R. Charles*	AIN'T THAT FINE *R. Charles*
YOU ALWAYS MISS THE WATER- WHEN THE WELL RUNS *R. Charles*	DON'T PUT ALL YOUR DREAMS IN ONE BASKET *R. Charles*
SHE'S ON THE BALL *R. Charles*	BABY WON'T YOU PLEASE COME HOME *R. Charles*
HOW LONG *Leroy Carr*	TELL ME BABY *R. Charles*

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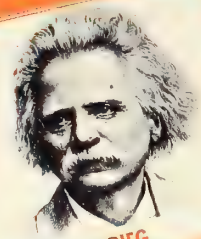
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Plays the great Themes from

THE CLASSICS





GRIEG



CHOPIN



TCHAIKOVSKY



BIZET



RACHMANINOFF



BRAHMS

AMERICA'S NEW "MELODIC JAZZ" STYLISTS

HIGH FIDELITY

MGM

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FIVE GREAT ALBUMS BY THE METROPOLITAN JAZZ QUARTET
AMERICA'S NEW "MELODIC JAZZ" STYLISTS

MGM RECORDS presents

"GREAT THEMES FROM THE CLASSICS"

ANITRA SWINGS (based upon "Anitra's Dance" from the "Peer Gynt Suite No. 1" by Grieg)

LOVE AND DREAMS (based upon "Liebestraum No. 3" by Liszt)

CHOPPIN' AT CHOPIN (based upon "Waltz In E Sharp Minor" by Chopin)

ROMEO MEETS JULIET (based upon "Romeo And Juliet Overture" by Tchaikovsky)

RACHMANINOFF MEETS PAGANINI (based upon "Caprice No. 24" by Paganini and the 18th Variation of "Rhapsody On A Theme by Paganini" by Rachmaninoff)

GOIN' WITH CARMEN (based upon "Habañera" from the opera "Carmen" by Bizet)

CONCERTO FOR FOUR (based upon the first movement theme of the "Second Piano Concerto" by Rachmaninoff)

BRAHMS IN BLUE (based upon the theme of the third movement of the "Third Symphony" by Brahms)

MOUNTAIN KINGERY (based upon "In The Hall Of The Mountain King" from the "Peer Gynt Suite No. 1" by Grieg)

NIGHT SONG (based upon "Nocturne In E-Flat" by Chopin)

COOL FANTASY (based upon "Fantasie Impromptu In C Sharp Minor" by Chopin)

THE METROPOLITAN JAZZ QUARTET
America's New "Melodic Jazz" Stylists

When a recording company decides to release simultaneously five albums by a single performing group, you know there has to be something pretty unusual astir. That's exactly what MGM Records has done with the Metropolitan Jazz Quartet, America's new "MELODIC JAZZ" stylists—and the music-making at hand is definitely unusual enough to warrant the event. In this album—and its related foursome—the Quartet serves up jazz styled in a completely new and different manner. Their musical material consists of numbers that you don't normally hear in jazz versions—material in which the melody must be stressed for full effect. Stressing these melodies brilliantly but adding the spirit of freedom of jazz and some very thoughtful instrumental effects, the Quartet swings out in virtuoso fashion smoothly and easomely in some of the most entertaining waxings you've heard in many a moon. Like we said, the stylings are antique—with great listening entertainment built in! This is jazz *everyone* will like!

In the present album the Quartet has a go at eleven great and familiar themes from the classics. The melodic brain-children of such immortal composers as Grieg, Liszt, Chopin, Tchaikovsky, Paganini, Rachmaninoff, Bizet and Brahms provide the base for terrific flights of instrumental fancy. You're sure to find it all lots of fun!

ABOUT THE MEMBERS OF THE METROPOLITAN JAZZ QUARTET

LOU GARISTO, leader, arranger and pianist for the Quartet, was born in 1925 into an extremely musical family—his father, brother, uncle and several of his cousins are all professional musicians. He started playing the piano at the age of six and made his first attempts at composing when he was nine. He majored in music at Columbia and penned three scores for varsity shows, thereby outdistancing another Columbia alumnus, Richard Rodgers, by one. He started playing professionally in hotels and bistros around Manhattan, but soon felt this type of music was a bit stagnant. He drifted into radio, TV, and recording work, soon finding his performing, composing and arranging talents all in wide demand. He's penned several important commercials for advertisers like Pontiac and Chevrolet. In spare time, he has composed several serious works. He currently serves as musical director for "Brains and Brawn" and "Take Five".

PHIL BODNER hails from Paterson, New Jersey. He began study of the saxophone as a child, later going on to study of all the woodwinds with several important teachers in New York City. In his teens, he organized a combo of his own, working local clubs and theatres. His first New York job was on staff at radio station WMCA. Soon he found himself in demand for other TV and radio shows and for recording dates. In spite of spending long working hours in studios even now, he takes his work with the Metropolitan Jazz Quartet very seriously and enthusiastically.

PAT MEROLA, the bass of the Quartet, was born in 1920. He began study of the violin in Italy at the age of eleven, transferring to viola in later study at New York City's High School of Music and Arts. He studied the bass first at the city's Metropolitan Vocational High, where he also began study of theory and harmony. His first important professional work was as arranger and bass for the band of Terry Shand. After four years in the Army during the war, he played for a time with several bands, among them those of Tony Pastor and Dick Stabile. Then, he joined the staff of A.B.C. as both a performer and arranger, working with other members of the Metropolitan Jazz Quartet frequently long before the group was formed.

FRANK GARISTO, brother of Lou, started study of the piano, too, at the age of six, but switched to drums a few years later after seeing a film with Gene Krupa. His six years of intensive study of percussion included training at Juilliard and the David Mannes Conservatory. Throughout high school, he played club dates. In 1948, he joined the Johnny Guarnieri Quintet. After a stint in the Army, where he fronted the Camp Kilmer dance band, he began specializing in radio, TV, and recording work. For a long period, he played vibes, tympani and bongos with the Raymond Scott orchestra on "The Hit Parade". Finally, he joined N.B.C. staff and The Metropolitan Jazz Quartet.

PUBLICATION INFORMATION

All of the selections in this album are published by Integrity Music Corp. and Herbert B. Moss Publishing Co. Inc. (ASCAP).

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"GREAT THEMES FROM THE CLASSICS"—THE METROPOLITAN JAZZ QUARTET • E3730


Mark Wayne Glasmire
Sad Songs

SIDE ONE

Going Out
You Showed Me
Dream In a Closet
Believe in Me

SIDE TWO

Mandarin Sky
Hey Girl
We've Just Begun
So Alone
Sad Songs



Produced by Mark W. Glasmire
with Mike Merino and Jon Miller
Recorded, mixed and mastered by Jon Miller

[illegible]

VIC DAMONE
IN SAN FRANCISCO



SIDE ONE

OVERTURE AND INTRODUCTION
IN THE STILL OF THE NIGHT
EVERGREEN
EASY TO LOVE
COME IN FROM THE RAIN
AN AFFAIR TO REMEMBER
I CAN'T SMILE WITHOUT YOU
YOU STEPPED OUT OF A DREAM
YOU NEEDED ME

SIDE TWO

ON THE STREET WHERE YOU LIVE
YOU MADE ME LOVE YOU
HERE'S THAT RAINY DAY
SEND IN THE CLOWNS
FALLING IN LOVE WITH LOVE
CHRISTMAS IN SAN FRANCISCO
MICHELOB
MACARTHUR PARK



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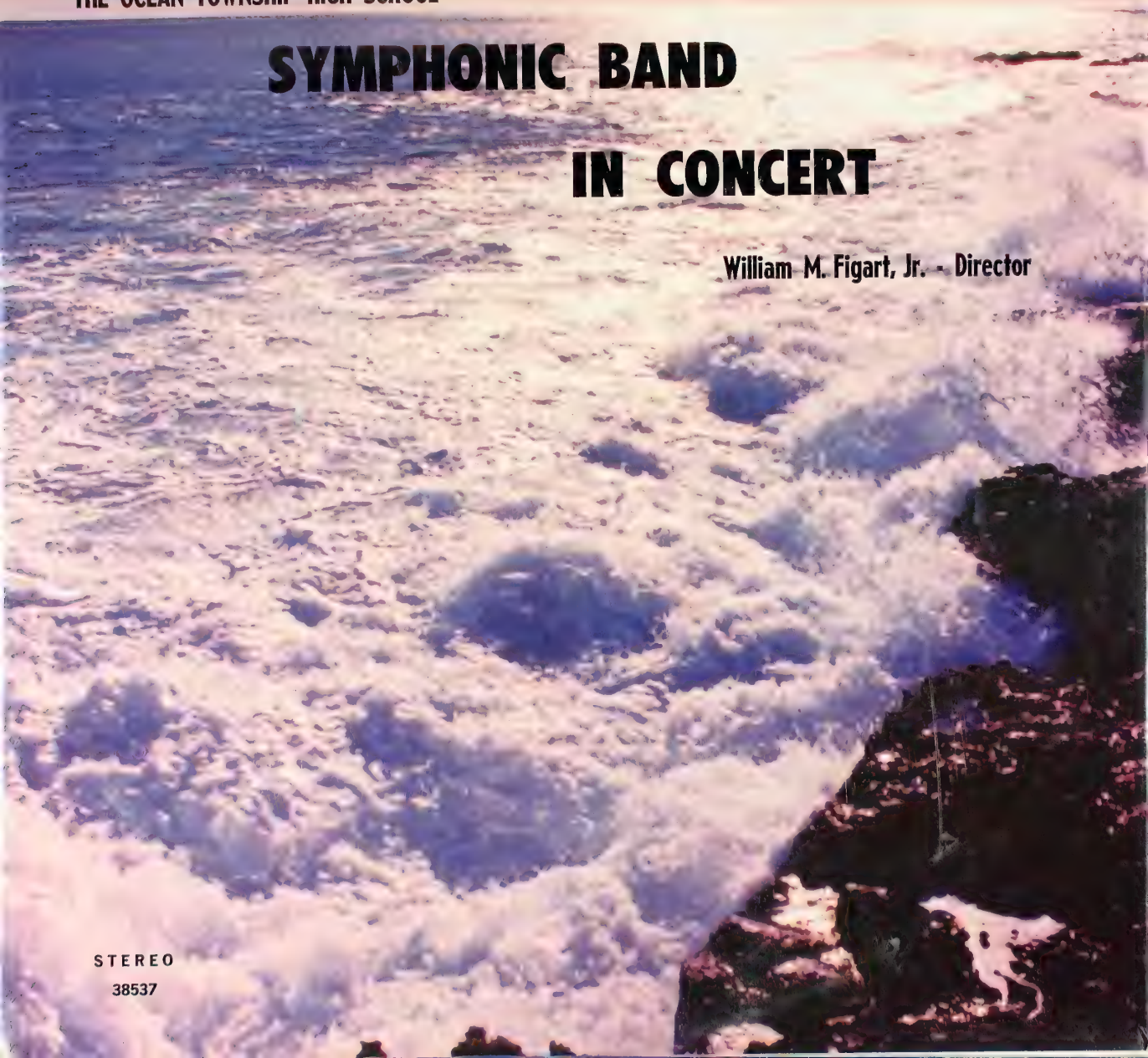
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SYMPHONIC BAND

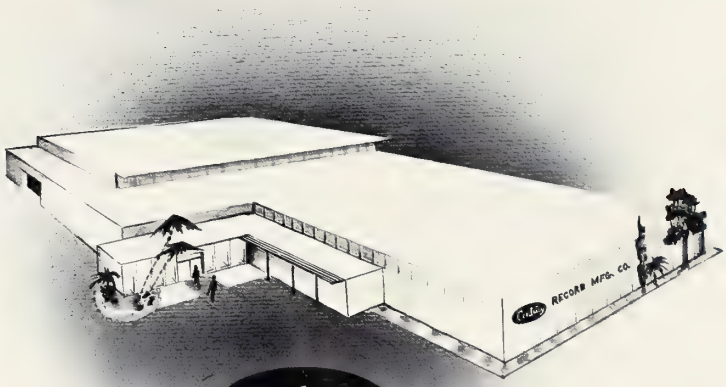
IN CONCERT

William M. Figart, Jr. - Director



STEREO

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Sound Effects

"From a Cat's Meow to a Lion's Roar...
from a Pistol Shot to a World War"

THOMAS J. Valentino, inc
151 W. 46th ST. NEW YORK, N.Y. 10036
212 246-4675

VOLUME 27

1015



Volume 27

		Side A	
Band No.	1	FIRST CALL	:10
	2	REVEILLE	:14
	3	ASSEMBLY	:08
	4	MESS CALL	:12
	5	SICK CALL	:10
	6	FATIGUE CALL	:11
	7	RECALL	:09
	8	MAIL CALL	:06
	9	CHURCH CALL	:24
	10	ATTENTION RETREAT	:40
	11	CALL TO THE COLORS	:30
	12	NATIONAL ANTHEM	1:11
	13	MESS CALL	:12
	14	TATTOO	:59
	15	CALL TO QUARTERS	:21
	16	TAPS	:34
	17	SWIRN CALL	:10

MUSIC FOR MARCHING

		Side B	
Band No.	1	FAIREST OF THE FAIR	3:30
	2	WASHINGTON POST	1:38
	3	SEMPER FIDELIS	2:19
	4	EL CAPITAN	2:17
	5	THE THUNDERER	1:47
	6	STARS & STRIPES FOREVER	3:06

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FROM A PISTOL SHOT TO A WORLD WAR."

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- You will note that most sound effects in this series have no echo or "reverb" of any kind. This was done purposefully so that you, the user, might add whatever echo you wish where and when you want it. Under certain circumstances and conditions you may want to do this thereby giving your soundtrack a different dimension.
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GABRIEL RAYMOND

La Voz del Despecho

Cara A:

1. MAL HOMBRE - Bolero
2. MI AGONIA - Vals
3. POR DINERO O POR AMOR - Bolero
4. YO ERA BUENO - Bolero
5. VETE POR DIOS - Corrido
6. SOLLOZANDO LA ABRACE - Bolero

Cara B:

1. MI CONDENA - Bolero
2. AL PIE DE TU MALDAD - Vals
3. VUELVE A MARCHARTE - Bolero
4. EL REDENTOR - Vals
5. VENENOSA - Bolero
6. QUIERES A OTRO - Ranchera

Gabriel Raymond,
es uno de los cantantes y compositores
más cotizados de la presente temporada musical, y que
viene atesorando éxitos desde el principio de su carrera artística.

El público, sus admiradoras,
le han puesto cariñosamente el
"mote" de LA VOZ DEL DESPECHO,
debido a que las canciones ejecutadas
por Gabriel, hablan, dicen y se dirigen muy
apropiadamente al corazón de las mujeres y hombres con romances extenuantes.

Estamos seguros que
serán del agrado de nuestro público
todas las canciones incluídas en este album
que cariñosamente les dedicamos, recomendándoles de
manera especial, Mal Hombre, un bolero que está haciendo
furor aquí en Venezuela. así mismo las canciones, Mi Agonía,
Por Dinero o Por Amor, Mi Condena y Al Pie de Tu Maldad, canciones estas que consagrarán
definitivamente a nuestro artista, que de antemano da los más expresivos agradecimientos
a su público que lo ha hecho famoso.

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Censura : May. 18 Años

CHISTES CALIENTES CON SABOR PERUANO

NESTOR QUINTERO



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VOL. VII

ELD-02.15.730
ESTEREO

CHISTES CALIENTES CON SABOR PERUANO



LE VENDO MI PATITO



EL MARIHUANERO



VISTE QUE NO ERA PECADO

NESTOR QUINTERO

LADO: A

- LOS MUPPETS
- SECHURANOS
- AREQUIPEÑOS
- LO QUE VALE EL SABER
- LESBIANA
- MONOLOGO DEL SIETE
- MARCO ANTONIO
- LA PERRA EN CELO
- QUE CANTA UD. - CADA CANCION CON SU CHISTE
- EL ARTISTA
- EL HUERFANITO
- EL GAGO
- LA CHISMOSA
- EL RATERO
- EL CARDIACO
- EL PRESO
- EL POLICIA
- EL IMPOTENTE Nº 1
- EL IMPOTENTE Nº 2
- EL MARIHUANERO
- LA VIUDA
- FINAL

LADO: B

- SON CUBANO
- NOVELA HINDU
- CHISTE DE UN MARICA
- CHISTE DE DOS MARICAS
- CHISTE DE TRES MARICAS
- CHISTE DE CUATRO MARICAS
- CHISTE DE CINCO MARICAS
- CUARTITO AZUL (Tango)
- CURA QUE ODIABA A LOS ARGENTINOS
- MONOLOGO DE CORNUDO
- ME ENGAÑAS MUJER
- EL PATITO
- LLEGO BORRACHO EL BORRACHO
- PADRE E HIJO EN LA CANTINA
- SOCIEDAD DE ALCOHOLICOS
- DON PEPON Y LA MUÑECA
- TAPANDO EL PENAL
- SE QUEMO LA IGLESIA
- FINAL

TODOS LOS DERECHOS DE AUTOR RESERVADOS

Este es el 7mo. L.P. con el cual Néstor Quintero nos demuestra con sus ocurrencias que puede hacerles pasar un rato feliz, a Ud. y a su señora, que todavía pagan para que los haga gozar con esta cosa que es de "Larga Duración" como a Ud. le gusta.

La Risa, es uno de los dones más preciados del género humano, pués sólo en él se manifiesta la alegría a través de una sonrisa, una carcajada. Néstor Quintero, es un extraordinario humorista que se ha consagrado en América Latina en el difícil arte de hacer reir, "Lléveme que lo voy a ser feliz, con mi larga duración que los vá a matar. . .pero de risa".

P.D.: No lo preste, no se lo van a devolver; sí lo quieren que lo busquen en su tienda favorita.

¡Ah!. . . .Antes de escuchar este L.P. póngase faja para no herniarse de risa.

Néstor Quintero B

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SIXTY-NINE TRIBE

... last supper relief

UGHMLP 01-16 Stereo

Side A

Out w/ Girls

Do The Dog

Elvis Up The Nile

Upper Room

Side B

Poisen Girls

P. E. Teacher

Cycle Girls



Sixty-Nine Tribe:
John Sheridan, vocals, chimes
Price Harrison, guitars, background vocals
Mitchell Duvall, bass, background vocals
Hunt Waugh, drums

additional musicians: Kenny Moore, piano
background vocals: Miranda Louise,
Nancy Kline
guest spoken vocal on Cycle Girls: Laura Ray

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON
FOR MRS. RAY PRODUCTS, LTD.
engineered by: Jimmy Tarbutton
recorded and remixed at Acorn Sound
Recorders, Hendersonville, summer 1984
mastered by Glen Meadows at Masterfonics

thanks to: Angus News, Laura Ray,
Mark Harrison, Knox White, The Doctor

cover concept/design: John Sheridan
back cover: 1969 by Price Harrison photo by Larry Dixon
embossing: Homer B. Brown Co

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THE JOHN DANIELS GOSPEL SERIES
TAKING GOSPEL HIGHER

SIDE A

1. Touch Somebody's Life 6:05
   (R. Rasberry) (Pub. Unkn)
   Lead: Loraine Stancil
2. What God Can Do 3:30
   (Brenda Watts) Radash Music/SESAC
   Lead: V. Surgeons
3. I've Been Touched 5:35
   (James D. Johnson) Ucronia/BMI
   Lead: D. Roberts
4. To God Be The Glory 3:43
   (A. Crouch) Lexicon Music/ASCAP
   Lead: Brenda Watts
5. Matthews 5:1 2:25
   P.D.
   Lead: Rev. L. Roberts

SIDE B

1. Thanks For The Lighthouse 7:20
   (Rev. L. Roberts) Radash Music/SESAC
   Lead: Rev. Lawrence Roberts
2. Answer Me 3:20
   (J. Bignon) (Pub. Unkn)
   Lead: Rev. Lawrence Roberts
3. Walk On 3:38
   (Writer Unkn)
   Lead: Tommy Mason
4. Whiter Than Snow 3:25
   P.D.
   Lead: Conrade Brooks
5. He's Comming Back 5:10
   P.D.
   Lead: Mary Andrews

For the past 22 years Rev. Lawrence Roberts and the Angelic Chior have been thrilling audiences with pure Soulful gospel. It is through their in roads that other choirs were given the opportunity to introduce their talent and ability through the recording media.

It is said by the writer of the title cut on this album that we should take the time out and Touch Somebody's Life through reaching minds and touching hearts. The Angelic Choir is dedicating this their 27th album to the Sick, the Shut-ins, and the Shut-outs.



Musicians
Organ/Robert Logan
Piano/David Cole
Drums/John Harley
Bass/Marvin Andrews
Produced by John Daniels
Recorded by Roadway
Remixed by John Daniels & Rev. L. Roberts
At Vantone Studio
Mastered at Trutone
Production Coordination/ERH Sales
Cover Design/Designers Ink
Photography/Barry Wolk/Designers Ink

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Stereo

Lillimae and The Dixie Gospel Aires

Sing

Working On A Road



Bluegrass Style

Stereo

DOWN HOME RECORDS

Lillimae and The Dixie Gospel Aires

Sing

Working On A Road

Bluegrass Style

SIDE ONE

1. WORKING ON A ROAD
2. I'M ON MY WAY
3. WHEN I GET HOME
4. IT'S ONLY THE WIND
5. WAYFARING STRANGER

SIDE TWO

1. WANDERING BOY
2. WILLIE ROY
3. YOU GOTTA GO TO JUDGEMENT
4. A BEAUTIFUL LIFE
5. WASTED LIFETIME

After a long, cold winter down home in Kentucky, Greenup time was a welcome time of year. That's when the grass started to grow, buds on the trees popped open and birds started singing at the break of day. Though I was just a little boy, I knew that God gave us all these things and more, too, so that we might have a wonderful world in which to spend our lives.

Recently, as I looked in on Lillimae Whitaker and the Dixie Gospel Aires while they were cutting a new gospel album, for some reason my thoughts drifted back to those happy boyhood days. Just like the birds singing in springtime, Lillimae radiates happiness whenever and wherever she sings. It's always a pleasure to be in her presence. This young lady has been singing gospel songs most all of her life and her singing schedule is a busy one. Her style of delivery is as old as time itself. There's no fancy frills, just plain old campmeetin' style singing that was good for our fathers and mothers and is good enough for me.

My good friend, J.D. Jarvis is another singer of gospel songs who sings a song the way it should be sung. My way of looking at a song and a singer is about the same way I would look at a pan of cornbread. Cornbread with too many ingredients added to the mixing takes away from the plainness and you have something that's more like cake. When you add too much tremor and quiver to a plain old gospel song, you come up with something that's just about nothing.

Lillimae sings 'em out and you get the message. She don't whisper in the mike. This may be okay for whispering fans but that's not the kind of fans that buy her albums. A few months ago I worked on a gospel singing with J.D. Jarvis and Lillimae and other groups. While I was on stage doing my little bit I suddenly heard voices joining in. J.D. was on one side of me and Lillimae on the other. I thought to myself, you better wake up and start singing or else you won't be heard tonight.

Lillimae and the Dixie Gospel Aires travel in a big bus and they cover a lot of miles. If you like gospel music brought out in the good old fashioned way, don't miss them when they come to your town or community. Working with Lillimae Whitaker at all times will be her husband Charlie on the mandolin, Noah Hollon, banjo; Jr. Stennett, guitar; and George Smith on bass.

I wholeheartedly endorse and recommend this LP for all who like good sacred songs that will move you when you hear them. May they sing for many more years to come. I have enjoyed writing about a friend.

Jimmie Skinner

I want to thank my good friend Jimmie Skinner for the nice write-up he did. He has always been a friend to me. Also, I am glad to bring you this fine group of singers and if they ever come your way, be sure to go see them. If you ever book them, two things they like to do. One, pick and sing and the other one is eat. Make sure you let them sing before you let them eat, for after they eat they won't be able to sing.

So set back, turn up that old record player and give a listen to Lillimae and the Dixie Gospel Aires. Play the whole thing, you'll like it.

J.D. Jarvis of
Down Home Records

For other copies of this album and other Down Home records, write:
J.D. Jarvis, Box 3113, Hamilton, Ohio 45013 Phone - 513-895-9413

Engineer:
DENNIS HENSLEY

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JEWEL RECORDING STUDIOS
1594 Kinney Avenue
Cincinnati, Ohio 45231
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21057

QCA

BOB CHESTER AND HIS ORCHESTRA

MORE 1940—1941



CIRCLE
CLP-74
Original Mono

BOB CHESTER AND HIS ORCHESTRA

MORE 1940—1941

CIRCLE
CLP-74
Original Mono

This is the second Bob Chester album on Circle from the original World Broadcasting Company's transcriptions, and it is the second good one. If you are unfamiliar with Bob Chester's music and band, this is the place to start. If you enjoy this record, you'll most certainly want Circle CLP-44 which features his superb vocalist Dodie O'Neill.

It took Bob Chester somewhat longer than usual to break through into the big-time, even though he'd been very much a part of the music business since the late twenties.

Tommy Dorsey was pretty much responsible for Chester's getting the big push needed in 1939 to break into the big time and all because of Dorsey's feeling cheated out of a share of rival bandleader Glenn Miller's earnings which had really begun increasing in 1939. Dorsey was one of the investors backing Glenn Miller's third try for the brass ring in the band business, and Miller was succeeding, and had re-paid Dorsey's loan, only Dorsey felt he was entitled to a share of the profits from Miller's well deserved success.

Since they weren't forthcoming, Dorsey decided to throw his weight behind the tall, friendly, tenor saxophonist from Detroit, and using his influence with Eli Oberstein at Victor, convinced the executive that the Chester band was great and headed for big things. Chester got off to a good start with his new record company, but gave Miller no end of grief with some blantant copying of Miller's style.

This was not Bob Chester's style and without any further push from Miller, Chester rid himself as soon as possible of any remnants of the famous clarinet-led saxophones and the doo-wah brass style and built his own brand of swing and good pop music and became quite successful for many years thereafter.

Bob Chester was born in Detroit on March 20, 1907 or 1908 depending on whose work you consult. He went to Detroit University and the University of Dayton but did not major in music. He picked up the tenor saxophone mostly on his own and became proficient enough to begin his career with one of the many Jean Goldkette-backed bands working in Detroit in one of the many hotels and ballrooms that city had in the late twenties. The leader was Russ Morgan, pretty much Goldkette's right hand man.

No one knows for certain the exact length of tenure of any of Bob Chester's early musical associations. It is known that he made his debut on records in 1929 with the Paul Specht orchestra on Columbia, and that he later worked with Irving Aaronson's Commanders, Ben Bernie, Arnold Johnson, Ben Pollack and the Dorsey Brothers. It is possible he may have recorded with one or more of these leaders in the 1930-32 period.

His family was heir to the Fisher Body fortune, and with some reluctance, Bob retired at his family's insistence to return to Detroit and take his place in the business of manufacturing automobile bodies for General Motors. He stuck it out through the worst years of the Depression and then anxious to begin his music career again, organized a big band, society oriented, to take a steady job at the Detroit Athletic Club around 1936-7. The job lasted little more than a year and then Tommy Dorsey entered Chester's life once again.

Dorsey wanting to get even with Glenn Miller, assisted Chester in organizing his new band, and arranged bookings through Dorsey's own manager Arthur Michaud; Bob Chester was thrown smack into the big band swing scene at its height in 1939.

Quickly, Chester got into the top hotels, like the New Yorker and the Pennsylvania, both homes to many of the best rated swing bands since 1936, and billed as the exponent of "sweet swing," took his band to the very popular Dancing Campus at the World's Fair the same year.

Very few of Chester's sidemen were known to anyone other than working professional musicians. This is of course no indication of their value to Bob Chester or to many other leaders they worked with in the course of their careers. Lead trumpeter Alec Fila, grabbed right out of Juilliard, was such a find that he was grabbed for more money by Benny Goodman late in 1940. Trombonist Al Mastren, Carmen Mastren's unsung and unheralded brother, was a fine trombonist who came to prominence in Red Norvo's big band 1936-8, with Glenn Miller 1939-40 and Red Nichols briefly in 1940 before joining the Chester band where he gets some nice solo spots. Cornetist, yes Garner Clark was one of the handful in those times who stayed with cornet, Garner Clark was a very good Texas brassmen who came out of the Depression period SMU Mustang Band, graduated to several years of territorial work culminating in Kansas City with Blue Steele in 1936. He and his long-time bassist buddy, Ray Leatherwood, moved in and out of several name and territory outfits in those years including Joe Venuti's before landing in Bob Chester's band. His cornet solos show a polished player with a good tone and some nice ideas.

There is some good clarinet and an occasional alto bit here and there, but owing to the absence of both men from today's scene, I cannot confirm which man should be credited. Bob Chester shows himself to be a solid swinging tenor man, not the wild man that rival leader Charlie Barnet was, but still a man who knew his way around his instrument.

Both vocalists, Betty Bradley and Bill Darnell, were personable and experienced professionals, and both were born in 1920, Miss Bradley in Brooklyn, N.Y. and Bill Darnell in Loraine, Ohio. Darnell made his recording debut with the Red Nichols band in 1939 and also worked with Al Kavelin's Cascading Chords in 1940 before joining Bob Chester. After his military service, he did night club and radio work and had some degree of success with some hit recordings in the late forties and mid-fifties. As his performing career waned, he joined one of the leading music publishers in New York City. He passed away only recently.

Betty Bradley started her career with Gray Gordon's band in 1938 right out of high school, and then did a single at the St. Moritz Hotel and sang on local radio until she joined Johnny McGee's band. Her lengthiest association in her professional career was with Bob Chester with whom she worked off and on from 1940 through 1944.

The repertoire includes some songs Chester also recorded for Bluebird and some he did not, and all of them are handled with his consumate professionalism. Two good Johnny Burker-Jimmy Van Heusen tunes from the *Road To Zanzibar*, *You're Dangerous* and *You Lucky People You* along with the ballad *Waterloo Bridge*, show off Bill Darnell's talents well. Betty Bradley was somewhat more versatile, with an infectious personality capable of handling ballads or rhythm tunes equally well and does a fine job on two songs from the George White produced revue *The Gay White Way*; *Beau Night In Hotchkiss Corners* and *The Calypso*, as well as Bonnie Lake and Charlie LaVere's fine tune *Cuban Boogie Woogie*. That is the sweet side of the Chester repertoire.

The swing side is taken care of by several good originals like *57th Street Drag* written and arranged by Marty Swartz and *Octave Jump* written and arranged by Harry Ahlberg. Neither man made much of a name for himself, but both knew how to write interesting changes and music that was a little different, and those originals helped make Bob Chester's band that much more interesting. The two public domain songs, *When You and I Were Young Maggie* and *The Girl I Left Behind Me* are certainly not bad songs, but were chosen out of necessity during the year-long ASCAP ban of their songs from radio. They show what can be done by skilled arrangers with old and long forgotten material, and all the bands had to do them in 1940.

The war years saw Bob Chester continue on successfully, with the obvious need to replenish his personnel and at one point, he left the business 1944-5 for about a year and then resumed for another decade before retiring completely as a bandleader.

Quite a number of outstanding players worked under his baton in those years including Stan Getz, Herbie Steward, Bill Harris, Herbie Haymer, Peanuts Hucko, Frank Rosolino, Teddy Napoleon, Gene DiNovi, Nick Travis, Lennie Hambro and George Handy. When he was getting underway in 1939, he even had an unpaid male vocalist working out with him. This was a guy named Frank Sinatra.....

I feel particularly happy to be able to write these notes because I knew Bob Chester, even if only for a short time before his death several years ago. He came to see me at RCA when I was handling the Bluebird label and we planned a reissue of the sides he thought best represented him. They were programmed, listed and scheduled, but were never released after I left the company and a few years later, RCA discontinued Bluebird. Bob Chester made a lasting impression on me as a man with a lot of class. I'm only sorry he did not live long enough to enjoy these albums. Those of us who are here will always remember Bob Chester's orchestra as being one of the finest.

Frank Driggs

Frank Driggs
Co-author, Black Beauty-White Heat

©1984 Frank Driggs

side one:

1. THE BUZZ SONG (BUZZ, BUZZ, BUZZ) 3:24
   (Lawrence - Marks)
2. THE CALYPSO - 3:10
   vocal, Betty Bradley
   (Magidson - Oakland) George White's Revue: *Gay White Way*
3. YOU'RE DANGEROUS - 3:02
   vocal, Bill Darnell
   (Burke - Van Heusen) Film: *Road to Zanzibar*
4. BEAU NIGHT IN HOTCHKISS CORNER - 3:02
   vocal, Betty Bradley
   (Magidson - Oakland) George White's Revue: *Gay White Way*
5. 'TILL THE LIGHTS OF LONDON SHINE AGAIN 3:11
   vocal, Bill Darnell
   (Connor - Pola)
6. THE GIRL I LEFT BEHIND ME 2:56
   (Traditional - Public Domain)

side two:

1. 57th STREET DRAG 3:31
   (Marty Swartz)
2. YOU LUCKY PEOPLE YOU - 2:54
   vocal, Bill Darnell
   (Burke - Van Heusen) Film: *Road to Zanzibar*
3. CUBAN BOOGIE WOOGIE - 3:02
   vocal, Betty Bradley
   (Lake - Lavere)
4. OCTAVE JUMP 2:18
   (Ahlberg)
5. WATERLOO BRIDGE - 3:03
   vocal, Bill Darnell
   (Abner Silver)
6. WHEN YOU AND I WERE YOUNG, MAGGIE 2:54
   (Butterfield - Public Domain)

Tape remastering by JACK TOWERS
Text by FRANK DRIGGS
Cover photograph from the FRANK DRIGGS COLLECTION
World Transcription consultant—RICHARD A. HERBICK
Produced by—GEORGE H. BUCK, JR.
Production coordinator—WENDELL ECHOLS

The more I hear of the World material recorded by the Bob Chester Band, the more convinced I become that his was one of the finest dance bands of the early forties and that his musical achievements were not sufficiently recognized. It is a pleasure to issue this second album by Bob Chester and it pleases me that there is more to come. If you have enjoyed this album, our catalogue contains fine LPs by the orchestras of Ray Herbeck, Henry Busse, Bill Challis, Ziggy Elman, Chuck Foster, Charlie Barnet, John Kirby, Frankie Masters, Frankie Butterfield, Glen Gray, Count Basie, Xavier Cugat, Larry Clinton, Johnny Long, Tiny Hill, Louis Jordan, Henry Jerome, Buddy Moreno, Jimmy Dorsey, Dean Hudson, and many, many more ... with many more to come. You may obtain our free catalogue from the address below by sending us your name and address. Join our Circle of fans.

George H. Buck, Jr.

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THE HARMONY NOTES

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with CHUCK and THE HARMONY NOTES

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STEREO



"THE HARMONY NOTES"

Dear Polka Enthusiasts:

Here is an album that is sure to bring you many hours of listening and dancing pleasure. A great deal of thought and planning went into the making of this album in order to bring you the ultimate in enjoyment. The selections chosen and played to perfection by this talented group of musicians are sure to meet with your whole-hearted approval.

This outstanding band, that is in continuous demand for both local and out of town engagements, is headed by personable Chuck Strejnowski on the drums, followed by the vibrant sounds of Don Maringo and Tom Greco on trumpets. Tim Felon, on accordian and organ, provides a solid foundation for the entire band, while Tim Hejl maintains the perfect harmony playing clarinet and saxophone. Last but not least, there is catalytic Mike Sopko on bass guitar, who causes the entire band to jell into a beautiful orchestration of melody.

We wish Chuck and the Harmony Notes continued success in the polka field, and hope it won't be too long before another album will be recorded to match this classic.

John J. Zydonis
Pat Clark
Polka Dance Instructors
Brookstate Inn, Parma, Ohio

CHUCK STREJNOWSKI ..... Drums, Vocals
TIM FELON ..... Accordian, Vocals
DON MARINGO ..... Trumpet
TOM GRECO ..... Trumpet, Vocals
MIKE SOPKO ..... Bass
TIM HEJL ..... Clarinet, Saxophone, Vocals

SIDE ONE

1. CHUBBY VALLEY – POLKA
   Instrumental
2. POLISH ANNIE – POLKA
   Vocal-Chuck S. & Tim Felon
3. KRAKOW – OBEREK
   Vocal-Tim Hejl
4. WESELNO – POLKA
   Instrumental
5. MY POLISH GIRLFRIEND – POLKA
   Vocal-Chuck S. & Tom Greco
6. BUTTERMILK – POLKA
   Instrumental

SIDE TWO

1. ONE-HUNDRED PROOF – POLKA
   Vocal-Tim Felon
2. MOTOR CITY – POLKA
   Instrumental
3. SUNRISE – OBEREK
   Vocal-Tim Felon
4. DO YOU LOVE ME – POLKA
   Vocal-Tim Felon & Tim Hejl
5. GORAL – WALTZ
   Vocal-Tim Hejl
6. SWINGING BRASS – POLKA
   Instrumental

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Cleveland, Ohio 44125

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THE

children



children

Claudia Handler
Vocals

Taryn Lowery
Vocals

Joe Jedrlinic
Guitar, Vocals

Ozzie Melendez
Bass, Vocals

Michael LaVolpe
Drums, Vocals

Vin Cinquemani
Keyboards, Vocals

John Leitch
Guitars, Vocals

















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Carl LaFong and The Children
Engineers
C. LaFong and J. Chinnici
Photography
Lynn Goldsmith Inc.
Cover Art and
Dream Analysis
P. Lulu New

Recorded at Recordamatt, N.Y.

Thanks to Lynn Goldsmith,
Angie Coqueran, and Bobby Miller

Fake It For The Boys

Fake it for the boys
Dress up like a candy cane
Drink champagne
Undo a button or two
It's all they've got to go on
So come on, let's see what we can do

Shake it for the boys
Get some magazine underwear
Wear pink
Put a bow in your hair
Come on, let's put a show on
And fake it for the boys

Fake it
For a reason, or
Fake it
Just for fun
Fake it
Saying please and
Fake it
Playing dumb
Fake it dressed up or
Fake it naked
I'm sure you know by now
And I don't have to tell you how - to

Fake it for the boys
Try to act like a piece of cake
Wear high heels
Cause every guy likes to feel
Like he's in a candy store
So come on, let's try it just once more

Fake it for the guys
Let's pretend we like his friends
Laugh at his jokes
Smoke the brand that he smokes
Read the books he recommends
Fake it for the boys

Chorus

Fake it for the boys
Fake it for the boys
Fake it for our friends the boys

I Must Be Dreaming

I can't talk to you
Or tell you what to do
To break the spell on you
So I won't - unless you want me to

I won't lean on you
I've seen what that can do
Believe me cause it's true
I won't - unless you want me to - want me to

I must be dreaming, she said
Only dreaming
Screaming at you in my head
Only dreaming
Seems like we're through but instead
Only dreaming again - again

I can't comfort you
I can't pull you through
Nothing I can do
So I won't - unless you want me to

I won't run to you
I've done all I can do
Can't depend on you
So I won't - unless you want me to - want me to

I must be dreaming, she said
Only dreaming
Screaming at you in my head
Only dreaming
Seems like we're through but instead
Only dreaming again - again - again - again

All Songs
© 1987 **Handler - Jedrlinic,** except
⁂ © 1987 **Handler - Jedrlinic - Ford**
All Songs
℗ 1987 **Recordamatt Music, BMI**

I Did It All For You

I always came after you
Don't ask why
You called my name and I flew
Right to your side
You had me tamed, I would do
What you wanted me to

You lied and I played along
Without a fight
Why did I say I was wrong?
When I was right
I tried so hard for so long
To keep you satisfied

I did it all for you
Just like you told me to
I did it all for you
But now don't you agree?
It's time to talk about me

You ran and I took the blame
Like you knew I would
I never gave them your name
But you know I could
I waited, you never came
I finally understood

Chorus

I used to think that you were so smart
Now I'm not so sure
Now you're on the brink of my heart
And I don't care what you think anymore

I did it all for you
Just like you told me to
I did it all for you
But now don't you agree?
It's time to talk about me
It's time to talk about me
It's time to talk about me

Manhunt

Susi, where you going
Smelling like a rose?
Girl, what are you doing
In those filmsy clothes?
Your eyes are looking just like
You're watching a fire
Susi, where you going?
"Home." Liar.

I know where you're off to
Looking so fine
You're going downtown
For the millionth time

Susi, where you going
With all that lace?
Girl, what are you doing
With that stuff on your face?
Susi, you can't fool me
Not in that hat
Susi where you going?
"Home." Don't give me that.

You're always on the lookout
For wanted men
You spot a likely suspect
And you pound the beat again

Manhunt
You're always on a stake-out
Manhunt
You never miss a chance to make-out
Manhunt
Now you're dressed to kill
You always get your man but
You never get your fill

Susi, what are you thinking?
What were you told?
Susi, aren't you tired?
Aren't you cold?
You're staring down at footprints
Gonna follow their scent
Susi, what's the matter?
"Nothing." Wonder where they went?

You track them through the snow
You track them through the night
No matter where they go
You got them in your sights

Chorus

The Party's Over ⁂

No more favors
No more games
No more glow from
Little flames

The party's over
The party's over

Invitations
None today
Pack your party
Dress away

The party's over - too bad
The party's over - so sad
The party's over

And now there's
No more playing for girls and boys
It's time to put away your toys, there's

No more bottles
Left to spin
No more donkey
Tails to pin

Chorus

And now there's
No more dreaming for girls and boys
It's time to put away your toys, there's

No more mittens
On your sleeves
No more playing
In the leaves

No more angels
In the snow

No secret hiding
Place to go

No more wishes
Left to make
Blow out the candles
On the cake

No more jars of
Fireflies

No one left to
Idolize

Boys, Boys, Boys

I don't like boys who get their kicks acting tough
I don't like boys who think they have to play rough
I don't like boys who watch fights on T.V.
But I love it when boys fight over me

I don't like boys who flirt with all of my friends
Boys like that get what they deserve in the end
I don't like boys who make love a hobby
But I love it when boys make love to me

Boys boys boys
Takes all kinds of boys
Boy oh boy
That's what I enjoy

First I liked
Paperboys Teddy boys Pretty boys City boys
Then I liked
Frat boys Bat boys Ball boys All boys
Had possibilities

I don't like boys who need their eight hours sleep
I don't like boys who don't like the hours I keep
I don't like boys who just daydream all day
But if they dream about me then it's OK

Chorus

I might like
Altar boys Choir boys Bellboys Playboys
Or the right
Stable boys High boys Low boys Oh Boys
What opportunities

I don't like boys who make love a hobby
But I love it when boys make love

I might like
Drummer boys Bugle boys Baby boys Mama's boys
Or maybe
Cowboys Poorboys Dough boys So boys
Keep me company

Chorus

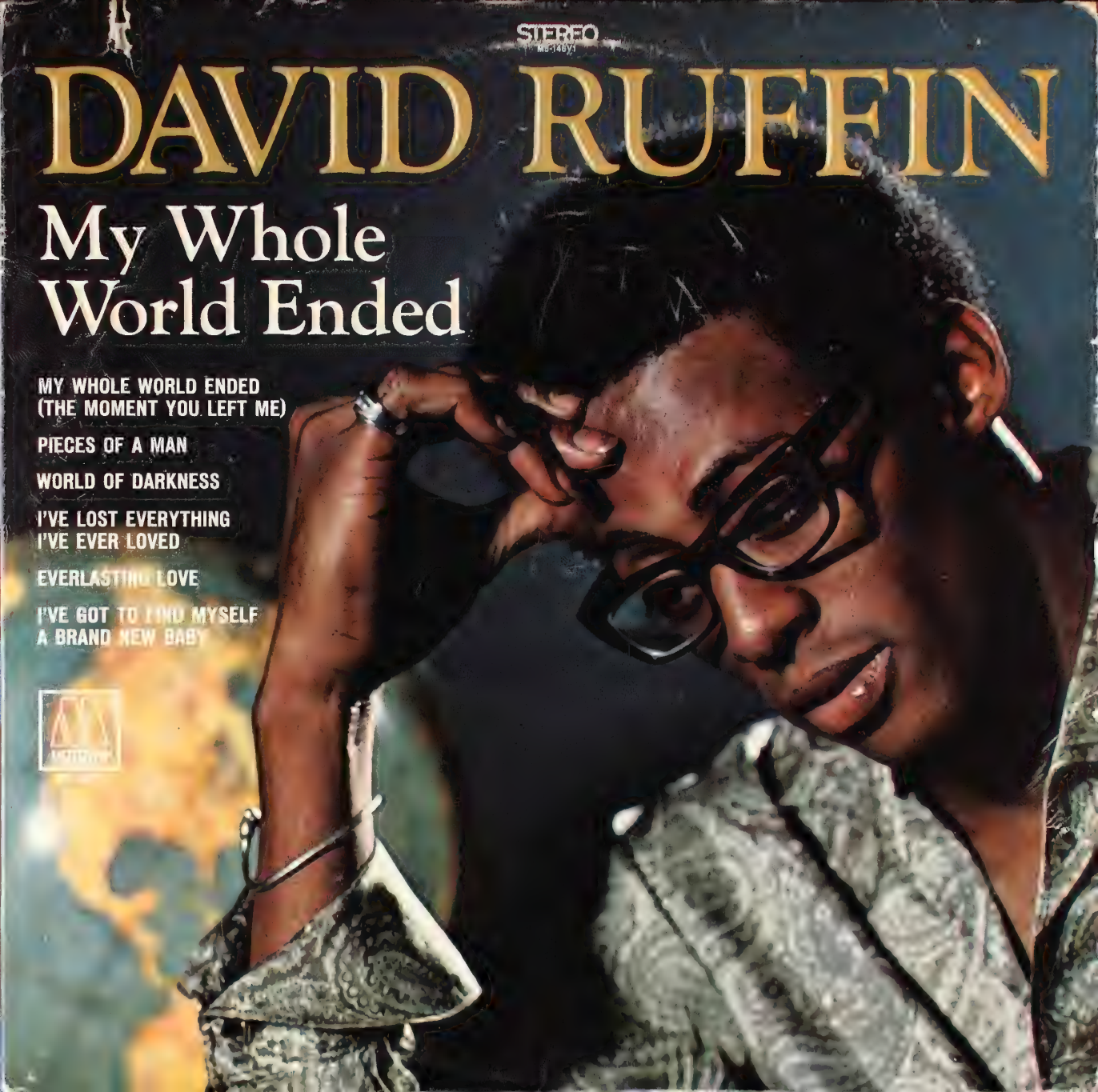
I might like
Busboys Errand boys Houseboys Pageboys
Or maybe
Circus boys Box boys Bag boys Counter boys

I might like
Tomboys Whoa boys Down boys Atta boys
Or the right
Bad boys Good boys Big boys Little boys

STEREO

DAVID RUFFIN

My Whole World Ended



MY WHOLE WORLD ENDED
(THE MOMENT YOU LEFT ME)

PIECES OF A MAN

WORLD OF DARKNESS

I'VE LOST EVERYTHING
I'VE EVER LOVED

EVERLASTING LOVE

I'VE GOT TO FIND MYSELF
A BRAND NEW BABY

THE MOTOWN SOUND

DAVID RUFFIN

My Whole World Ended

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MOTOWN®
M5-146V1

SIDE ONE

MY WHOLE WORLD ENDED (THE MOMENT YOU LEFT ME)

PIECES OF A MAN

SOMEBODY STOLE MY DREAM

I'VE LOST EVERYTHING I'VE EVER LOVED

EVERLASTING LOVE

I'VE GOT TO FIND MYSELF A BRAND NEW BABY

SIDE TWO

THE DOUBLE CROSS

MESSAGE FROM MARIA

WORLD OF DARKNESS

WE'LL HAVE A GOOD THING GOING ON

MY LOVE IS GROWING STRONGER

FLOWER CHILD

"THE SOUND OF YOUNG AMERICA" T.M.



BUSKIN & BATTEAU





Linda Rivera

SIDE ONE

RESTLESS MAN
ALL IN ALL
OUTSIDE
PAPA, YOU WERE A SAILOR

SIDE TWO

THE ROBBER
HE USED TO TREAT HER/
TREAT ME RIGHT, TREAT ME WRONG
DEATH IN VENICE
HEART OVER HEAD
ANNETTE

Credits

Marshal Rosenberg/ *Percussion and Duck*
Wayne Cohen/ *Double Bass*
David Buskin/ *Voice, Guitar and Piano*
Robin Batteau/ *Voice, Guitar, Mandolin and Violin*

Engineered by Marti Robertson
Recorded live to 2 track, no overdubs,
at Secret Sound, New York City, September, 1984

Cover Photo by Betsy Brody
Back Cover Photo by Linda Rivero

Designed by Yani Batteau

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Album coordination by The Music Connection, N.Y.C.

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write to: BUSKIN & BATTEAU
P.O. Box 20248
NY, NY 10025

Side 1

RESTLESS MAN

[illegible]

OUTSIDE

[illegible]

PAPA, YOU WERE A SAILOR

[illegible]



EB 2910

Side 2

THE ROBBER

WANTED TO GET FOR THE BABIES AND THE WIFE
A CHANCE TO FEEL HAPPY
A REASON TO BE ALIVE
WHEN THE CHILDREN ARE STARVING
HOW CAN YOU SAY STEAL
A JOB AN ALIBY
SO MUCH A LAMAN HURRY
DON'T MATTER HOW I FEEL
WORDS IN MY HEAD
I'VE NEVER DONE A THING
FOR THE FIRST THEY LET ME
GO UNTIL THE SPRING
I'M APPEALING TO YOUR MASK
WITH MY GUILT INSIDE A BAG
I'M ASKING FOR THE FAMILY
SO THEY WON'T HAVE
TO SEE WHAT'S AT THE END OF MY ARM
AS I HOLD IT IN MY LEFT HAND

BEAT ME RIGHT, TREAT ME WRONG

AND THEY COULD NOT LIVE TOGETHER OR APART
HEAR THE CRYING IN THE LOWLAND AND THE HIGHLAND
HEAR THE SIGHING OF THE YOUNG BECOMING OLD
SAY A PRAYER FOR ALL THE SISTERS OF THE ISLAND
AND ANOTHER FOR THE BROTHERS OF THE ROAD

TREAT ME RIGHT, TREAT ME WRONG
YOU GOTTA BE GOOD AND BAD TO ME
SO LET ME KNOW YOU'RE STRONG

SO MAKE A TRIP INSIDE YOUR HANDS AND WHISPER LOVINGLY MY NAME
AND IF I FALL ALONG THE WAY, I'LL GET BACK JUST THE SAME

FOR YOU
FOR YOU
I CHOOSE
TO BE A FRIEND FOR YOU

1977 HOU LEVY MUSIC / CO-TINE / ASCAP
1972 SHIVER & I MUSIC LTD /ASCAP

DEATH IN VENICE

POOR GUS NEVER SAW THE EIFFEL TOWER
POOR GUS NEVER SAW THE LONDON BRIDGE
POOR GUS CUT DOWN IN HIS FINEST FLOWER
GETTING STIFFER BY THE HOUR
STIFFER INSIDE THE HOTEL FRIDGE

VENICE
I RAN OUT OF BREATH IN VENICE
NOW THEY'RE GONNA POLE
[illegible] DRAPED IN BLACK
[illegible] VENICE IS SINKING AWAY AND SICKLY
[illegible] COULD TELL THAT HE'D PASS ON IN IT'D
THE NAME I THOUGHT IT WAS GROTESQUE OH
GREAT FRESCO CARDIAC

[illegible] HE METH IN [illegible] NEITH

HEART OVER HEAD
[illegible] KNOW I ALWAYS THOUGHT
[illegible] DAD BEAD MY WILL
[illegible] ALWAYS CALLED THE SHOTS
[illegible] HARD [illegible] HOOD TO GET

WHY'D YOU HAVE TO COME AROUND THIS TOWN
THINKING YOU COULD TAKE ME HANDS DOWN
WELL, NOW, LOOK WHOSE AIM IS TRUE

YOU GOT ME
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
WHERE DID YOU GET YOUR TOUCH
I'M HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
I LIKE IT TOO MUCH
I'M HEART OVER HEAD OVER HEART
IN LOVE WITH YOU

FOR ALL THE TIMES I'VE RUN
I GUESS I WAS IT SO AFRAID
I'D FINALLY MEET THE ONE
WHO'D STEAL MY MASK AWAY
NOW I'M NOT COUNTING ON YOUR SYMPATHY
BUT THE ONES I'M SUPPOSED TO SEE THIS SIDE OF ME
OH, I MUST BE SHOWING THROUGH

YOU GOT ME
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
AND IF I FALL ALL NIGHT
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
KEEP ON HOLDING ME TIGHT
HEART OVER HEAD OVER HEART

IS THIS MY HIGH NOON
COMING TOO SOON
BETTER SHOOT FOR THE MOON
REACH FOR THE SKY

I'M FALLING
HEART OVER HEAD OVER HEART
AND I DON'T KNOW WHY
WHERE DID YOU GET YOUR TOUCH
I'M HEART OVER HEAD OVER HEART
AND I DON'T KNOW WHY
I LIKE IT TOO MUCH
I'M HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
AND IF I FALL ALL NIGHT
HEART OVER HEAD OVER HEART OVER HEAD OVER YOU
KEEP ON HOLDING ME HOLDING ME HOLDING ME
HEART OVER HEAD OVER HEART
IN LOVE WITH YOU
IN LOVE WITH YOU

WORDS & MUSIC BY ROBIN BATTEAU & ANDY GOLDMARK
©1981 ALMO MUSIC / NON PAREIL MUSIC / ASCAP

NOW, GIDGET [illegible]
THERE'S A NEW BUNCH ON [illegible]
BUT THEY DON'T AIN [illegible] SATISFYING
THEY DON'T DO A THING [illegible]
SO I BE AMAZED YOUR MOVIE [illegible]
NOW I'VE ALWAYS LOVED [illegible] HER
WHO [illegible] CHANGING [illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
WHO
BECAUSE [illegible]
AND NOT [illegible]
[illegible]
[illegible]
[illegible]

ANNETTE

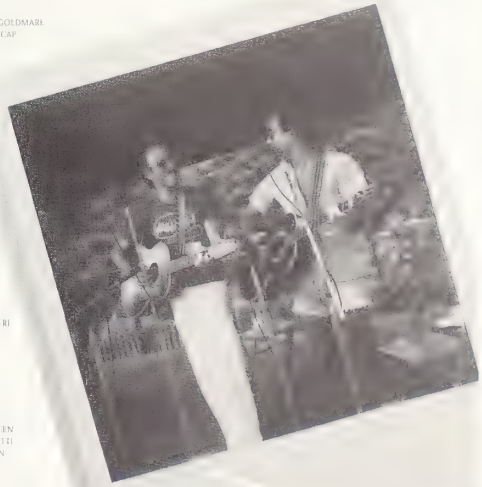
WELL, I DON'T MISS FABIAN FORTE
AND I DON'T MISS FRANKIE A
AND I HOPE THAT BOBBY HAPPY SOMEWHERE
TWISTING THE NIGHT AWAY
LITTLE RICKY'S ALL GROWN UP NOW
BOBBY DARIN'S IN BEYOND THE SEA
BUT THERE IS ONE FACT
THAT THEY CAN'T REPLACE
NO, NEVER, NOT FOREVER

COME BACK ONE MORE TIME, ANNETTE
YOU'RE STILL THE SWEETEST GIRL I'VE EVER SEEN
THERE'S BEEN NO ONE ELSE SINCE YOU, ANNETTE
YOU'LL ALWAYS BE MY BLANKET BINGO QUEEN

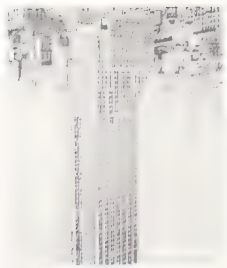
NOW THE OTHER GUYS PLAYED STICKBALL
AND THE OTHER GUYS SHOT POOR
BUT ME AND MY BUDDIES RUSHED RIGHT HOME
WHEN WE GOT OUT OF SCHOOL
THERE WAS SOMETHING ABOUT SOMETHING
ABOUT THE WAY YOU WORE YOUR EARS
WELL, IT MADE US HOT
WE COULD TELL YOU WERE NOT
JUST ONE MORE MOUSKETEER

COME BACK ONE MORE TIME, ANNETTE
YOU'RE STILL THE SWEETEST GIRL I'VE EVER SEEN
EVERYTHING I DREAMED ABOUT WAS POINTING AT ME
RIGHT THERE ON THE SCREEN

LAST WEEK I SAW YOU ON THE TV
GEE, YOU'RE LOOKING SWELL
NOW MY CLOSEST FRIEND SKIPPS
PEE-WEE ANYTHING YOU SELL









VOICE OF THE IRON HORSE

Associated Four
A-4
Productions



VOICE OF THE IRON HORSE

ASSOCIATED FOUR PRODUCTIONS
P. O. BOX 7, PARSIPPANY, N. J.



B C & G #4 Departs from Dundon, W. Va.

To the sorrow of thousands of Americans, both young and old alike, the year 1960 saw the steam locomotive, once the very personification of railroading, reduced to an anachronism; a rarity, to be found on the rosters of a few shortlines, and held by some major lines for fan specials. Seldom heard of shortlines such as the Buffalo Creek & Gauley, and even a familiar Class I road like the Reading found unexpected prominence, due to their use of steam power in this manner. These roads became the object of pilgrimages by hordes of steam locomotive enthusiasts who traveled hundreds and sometimes thousands of miles to pay homage to their beloved Iron Horse. Here then is a study in contrasts, a presentation of steam power in both types of operation.

Deep in the rolling hills of West Virginia, about 40 miles northeast of Charleston, and situated near the small town of Clay, lies Dundon, the western terminus of the Buffalo Creek & Gauley Railroad. Stretching between Dundon and Widen, a distance of 18 miles, this shortline trundles endless strings of hopper cars between the mines at Widen, and the Baltimore & Ohio interchange at Dundon. Three heavy Consolidation's, each used on a rotating basis, comprise the entire BC&G roster. Two of these, Nos. 13 and 14, came from the B&O. The third, No. 4, was built by Baldwin in 1926 for the road. They work their hardest on the run to Widen, since it is uphill practically all the way; the ruling grade being 0.9%, and one engine must lug as many as 80 cars, unassisted. But for the Buffalo Creek & Gauley, it is all in a day's work.

Our Class I representative, the Reading, has gained wide renown since that day in October, 1959, when it fired up one of its dormant T-I class 4-8-4's No. 2124, for the first of the now-famous Iron Horse Rambles. Built in the company's own shops between 1945 and 1947, these 70" drivered behemoths were the backbone of the Reading's freight service until replaced by Diesels. However, the T-I's were kept in storage and ready to go if the railroad so desired, as it did on one or two occasions. Since the first Ramble was run, their popularity increased to such a degree, that a few trips were run with two of the 4-8-4's on the smoky end. They blasted across the Pennsylvania countryside with as many as 22 cars of steam worshippers in tow!

Perhaps you were lucky enough to have been at one of the recording sites where these events took place. If not, this disc will put you at trackside, as you watched a squat 2-8-0 climb a hill toward you with a long drag tied to her tail. Or as you stood in awe, when a mighty Northern shook the heavens as it skidded on wet rails, trying to conquer a stiff grade in a rainstorm with seventeen coaches.



RDG #2124 Poses at Zionsville, Pa.

SIDE ONE

1—Early morning at Dundon finds No. 4's engine crew exchanging friendly greetings as they climb into the cab, preparatory to the daily run to Widen. Upon release of brakes, cylinder cocks are opened, and the stubby Consolidation heads up the yard lead in a cloud of steam (see photo top left). Reaching the main, she starts backing slowly toward the B&O interchange. Her wonderful whistle breaks the morning silence with a crossing warning. Speed increases as the engine rushes past, on her way to pick up empties for the mines. The green hills are filled with spine-tingling echoes, as a crossing signal is sounded farther down.

2—Amid the warbling of birds, a long whistle blast heralds the return of No. 4 from the interchange with 40 empty coal hoppers. A tight rod bearing squeals in protest, as the silver-faced 2-8-0 comes around the curve, out of the woods. Suddenly the rural stillness is shattered by the explosion of two torpedos! No. 4's engineer answers with two toots from the melodious chime whistle. Almost immediately, a nearby motorist responds with two honks from his own auto's horn. The engine chuffs slowly by, blows for the crossing ahead, and drifts to a stop. A short whistle blast ends the sequence.

3—In this short sequence, No. 14 is captured as she starts from Dundon with 65 cars in tow. Here, a glowing difference in whistles can be noted, as the heavy Consolidation starts and passes with almost no noticeable effort. The pleasing notes of the whistle fill the air, and all too soon the engine's exhaust is buried amid the rumble of wheels.

4—Below Widen can be found one of the most spectacular scenes of sight and sound on the Buffalo Creek & Gauley. Here, the track climbs a tortuous grade through a narrow valley, below numerous slag piles and steep, wooded hills. In the distance, No. 4 is heard, laboring up the grade, as she moves toward the steepest part of the climb. The exhaust slackens noticeably as the engine hits the incline. The surrounding hills resound to militant stack music, while birds twitter encouragement. A pillar of black smoke blots out the sun, as No. 4 rounds a curve into sight and inches up the 1.5%. Her safety valves lift in defiance, proving that the fireman has done his part in helping overcome the handicap of 75 cars hanging back on the grade. The pops subside. A slight skid; a few feet more, and she slips again, and yet again, then regains her footing as 44" drivers bite the heavily sanded rail. With grim determination, the engineer leans from the cab as he passes, his eyes riveted on the pounding drivers.

Approaching the summit, the engine slips twice more. The hardest part of the day's work behind her, No. 4 eases to a stop, as the pops let go with a roar, and the slack runs in.

SIDE TWO

1—On October 15, 1960, for the first time, the Reading doubleheaded two of its T-I's on an Iron Horse Ramble. One of the first stops on the itinerary was a photo run at Port Clinton, located in a narrow mountain gap, a few miles north of Hamburg, Pa. The sequence begins as Engines 2124 and 2100 prepare to take the 22-car train up the Little Schuylkill Branch on that foggy morning.

After calling in the flagman and acknowledging his highball, the two engines start the long train with effortless ease, and their whistle scream defiance at the oncoming crossing. The giant 4-8-4's charge past with the train and disappear into the fog, but the rapid exhausts and clicking wheels can be heard diminishing in the distance.

2—Later on the same afternoon, we find the first doubleheader on the return leg of its trip. From a small hill, east of Sunbury, Pa., we hear the whistles sound as the train threads its way through the town. A tractor works in a nearby field. Exhausts are heard, faintly at first, then louder and louder, as the long train gathers speed and pounds past. The cars click by, fade into the distance, and a double crossing blast ends the sequence.

3—About a mile west of historic Valley Forge, Pa., lies Perkiomen Junction, where the Perkiomen Branch leaves the sweeping four-track main line. The 2124 is caught at speed, as she rolls westward with a Ramble on November 19, 1960.

4—This stirring passage gives you a trackside seat on the Reading main line from Shamokin, Pa. eastward to Locust Gap, as No. 2124 triumphs over Nature and the elements. The date is Oct. 15, 1961 and a steady rain pelts the recording microphones. In the distance, the T-I starts her ascent with a heavy seventeen-car consist. Slowly at first, then gradually picking up speed, she struggles to make headway, skidding occasionally. The pleading wail of her whistle carries up the narrow valley. Speed increasing with every turn of her drivers, 2124 heaves into sight, pounding relentlessly at the heavy grade. Rain-slicked rails and a sharp curve cause the big Northern to slip several times as she approaches. With drawbars taut and booster in action, the mighty 4-8-4 thunders past and is gone.

—— CREDITS ——

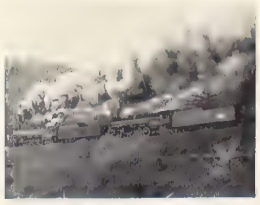
PHOTOGRAPHY	Jack Emerick
JACKET NOTES AND LAYOUT	Jack Emerick — Bill Corby
RECORDING	Gerald Corby — Charles Gspann
JACKET PRODUCTION	Modern Albums — Atomic Linotypers
MASTERING	Mastertone Inc.
COVER PHOTO	B C & G Eng. #4 Approaches Swandale midway in her climb to Widen



#13 Awaits her turn



#4 Leaves Widen with loads



Doubleheader near Shamokin



#2124 at Perkiomen Jct.

THE Overseas PROJECT



THE Overseas PROJECT

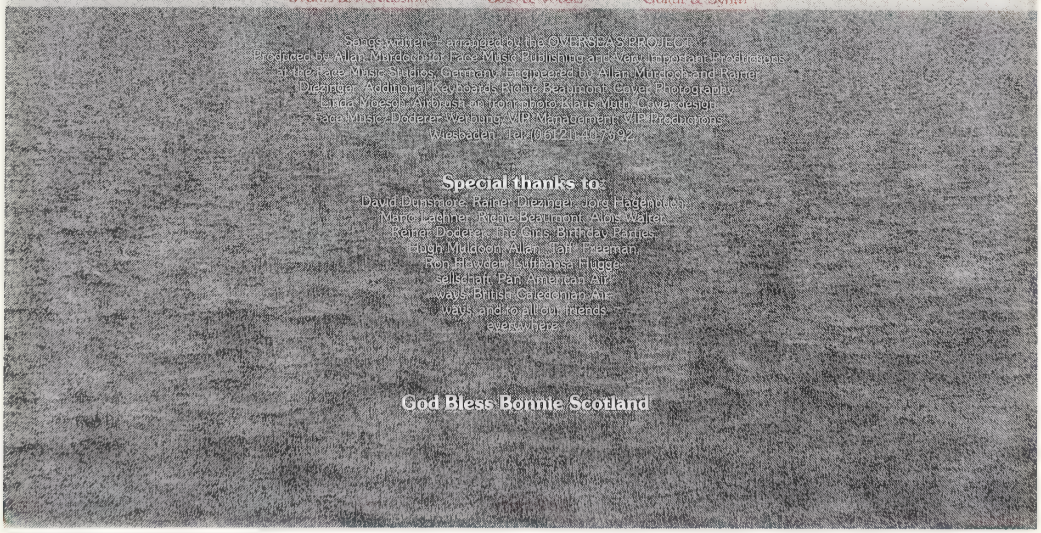
Side A
Take a Chance
High Tension Overload

Side B
Like a Rainbow
Spiritis Lakritsi



Colin Jamieson · **Drew Ross** · **Allan Murdoch**

Drums & Percussion — Bass & Vocals — Guitar & Synth



Songs written + arranged by the OVERSEAS PROJECT
Produced by Allan Murdoch for Face Music Publishing and Very Important Productions
at the Face Music Studios Germany. Engineered by Allan Murdoch and Reiner Dreisiger. Additional Keyboards Richie Beaumont. Cover Photography Linda Vicesa. Airbrush Cartoon photo Klaus Mutti. Cover design Face Music. Dodere-Werbung. VIP Management. VIP Productions Wiesbaden. Tel. (06121) 40 79 92.

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God Bless Bonnie Scotland

digital

Limited Edition
Limitierte Auflage

Face records + tapes, hockenheimer straße 84, d-6823 neulußheim, ☎(06205) 34 46

* STEREO MB 131 *

Goin Back To West Virginia



with LOWELL VARNEY

and the WEST VIRGINIA BOYS

BLUEGRASS

Goin Back To West Virginia with LOWELL VARNEY

and the WEST VIRGINIA BOYS



Lowell, his dad Rev. A. C. Varney, Wife Pat, daughters Denise and Lowella.



Lundy Fields, Roy McGinnis, Sonny Nelson, Dan Blankenship, Lowell and Steve Whaylen.

Side One

On the Banks of the River – 2:19
Lowell Varney, Lundy Fields – La-Car – BMI

Sweet Misery – 2:23
Lowell Varney, Lundy Fields – La-Car – BMI

Help Me Make It Through the Night – 2:58
Lundy Fields, Arr. Lowell Varney

Tell Me What To Do – 2:31
Lowell Varney – La-Car - BMI

Last Night – 3:05
Lundy Fields La-Car BMI

Is There A Love Left For Me – 2:10
Lowell Varney, Lundy Fields – La-Car – BMI

Side Two

Money Is A Mans Best Friend – 2:23
Lowell Varney La-Car BMI

Goin Back To West Virginia – 2:05
Lundy Fields – La-Car - BMI

Let By-Gones Be By-Gones – 1:53
Lowell Varney, Lundy Fields – La-Car – BMI

I Lived In Her World – 3:00
Lowell Varney, Lundy Fields – La-Ca – BMI

If There Was No Jesus – 2:32
Lowell Varney, Lundy Fields La-Car – BMI

Kneel At King Jesus' Feet – 2:05
Lowell Varney Lundy Fields La-Car BMI

This album is a package of previously unreleased tunes. It could start you listening to Bluegrass either for the first time or once again, and maybe, in light of country rock popularity, these tunes may pop up again. I doubt though, they'll be performed any better than Lowell Varney and the West Virginia boys with The Sunnysiders, having polished their sound for years, keeping a finger in the wind for modern material from different directions and artists of various eras.

What is Bluegrass? Well, it has certain characteristics, unamplified instruments, a special kind of note holding vocal harmonizing, a certain way of getting into and out of instrument solos, but it has more to do with attitude than technique. Sometimes a Bluegrass tune can be identified on its own merit: Lowell Varney and Lundy Fields, On The Banks of The River is definitely a Bluegrass number; but Lowell and the West Virginia boys, with the Sunnysiders also play the latter-day tunes, such as, Help Me Make It Thru The Night, which was first released as rock-country. Yet here it becomes Bluegrass music and testimony to the wide range of sound available to a good Bluegrass band.

There is a great variation in the selections included here, so that definition is underscored again. Last Night is old-fashioned, down home Bluegrass, with a banjo introduction, high-pitched vocal harmonizing with long held notes and banjo solos in the middle. Old-time vocalizing high lights Is There A Love Left For Me, and you'll also hear a fine mandolin played by Lundy Fields.

All the tunes on this album were written by Lowell and Lundy with the exception of one, Help Me Make It Thru The Night. You'll find a fine variety of melodies and some real down to earth writing. After all, Bluegrass and Country music is really down-to-earth, real life, heart-felt music.

A play-by-play description of each tune is hardly possible we can get into endless word tangles in trying to describe music with mere words. I think what most of us really want in a record is a variety of pleasant sounds. I think this album offers many hours of listening pleasure.

Larry Jessup

Special Credits

Background Singers: Patti Jackson and Connie Sullivan
Violin Arrangements: Greg Miller

STEREO MB 131

Jessup

3150 Francis Street . Jackson, Michigan 49203
Country-Gospel and Bluegrass International
Phone 517-782-3445

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LOWELL VARNEY - LANDON MESSER

and the Riverside Grass

GOING TO A CITY

OLD HOMESTEAD

OHS-70052



LOWELL VARNEY - LANDON MESSER

and the Riverside Grass

GOING TO A CITY

OHS-70052



SIDE I

1. GOING TO A CITY (Landon Messer) 3:42
2. I'LL BE READY (Landon Messer) 2:36
3. LITTLE GRAVEYARD (Landon Messer) 3:08
4. WISH YOU HAD LIVED HOLY (Landon Messer) 2:25
5. LITTLE BOY ON MOTHERS KNEE (Landon Messer) 2:14

SIDE II

1. I OVER-TOOK A PILGRIM (Landon Messer) 3:00
2. THE LAND OF BEULAH (arr. Landon Messer) 3:39
3. KING OF THE JEWS (Landon Messer) 2:20
4. ONE LOAF OF BREAD (Landon Messer) (Dave Evans) 3:18
5. IS THERE ROOM FOR ME 3:28

All new Songs and arrangements
Published by Jaymore Music B.M.I.

VOCALS

Lead Vocal — Landon Messer
Tenor Vocal — Lundy Fields
Baritone Vocal — Jerry Williamson

MUSICIANS

Lowell Varney — Banjo
Landon Messer — Guitar
Lundy Fields — Mandolin
Tommy Cordell — Fiddle
Ernie Maynard — Bass
Jim McCowan — Dobro

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Engineer- Jim McCOwan and Lowall Varney
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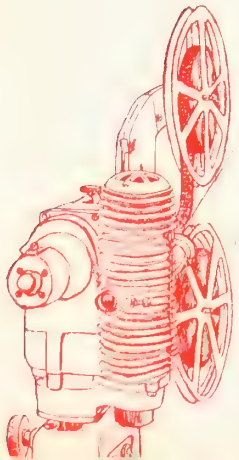
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HOT JAZZ ON FILM
Volume 4



SUITE FOR SWINGING 13½ MINUTES

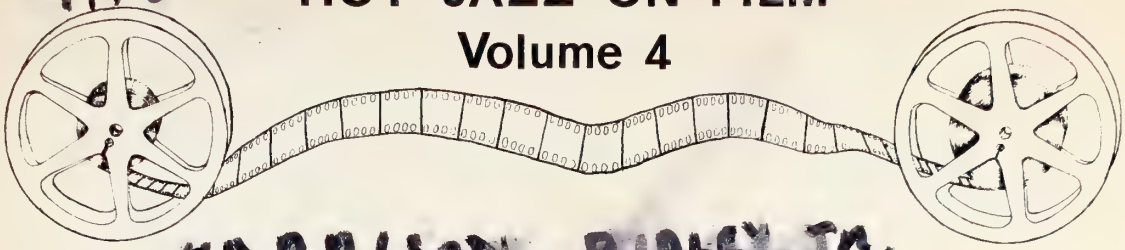
- DUKE ELLINGTON
- BING CROSBY and WINGY MANNONE
- CAB CALLOWAY
- BEN POLLACK
- BENNY GOODMAN
- EDDIE CONDON
- TOMMY DORSEY
- COLEMAN HAWKINS
- LOUIS PRIMA
- GENE KRUPA
- BUNNY BERIGAN and FREDDIE RICH
- ARTIE SHAW



EXTREME RARITIES 1008

4170

HOT JAZZ ON FILM
Volume 4



HARRISON RIDLEY JR.

SIDE ONE

1. Suite for Swinging - Duke Ellington Orch. - 1964
(Time 13½ minutes)

SOLOS: Duke Ellington - piano
Johnny Hodges - alto sax
Paul Gonsalves - tenor sax
Harry Carney - baritone sax
Ray Nance - trumpet
Major Holley - bass
Sam Woodyard - drums

2. Rhythm On The River - Bing Crosby and Wingy Mannone Orch. - 1940

SOLOS: Wingy Mannone - trumpet
Bing Crosby - vocal
others - unknown

3. Mama, I Wanna Make Rhythm - Cab Calloway Orch. - 1937

SOLOS: Chu Berry - tenor sax
Claude Jones - trombone
LeRoy Maxey - drums
Cab Calloway - vocal

4. Got The Jitters - Ben Pollack Orch. - 1934

SOLOS: Matty Matlock - clarinet
Glenn Miller - trombone
unknown - trumpet
Nappy Lamare - vocal
Others seen on screen include Gil Rodin, Eddie Miller, Charlie Spivak, Harry Goodman and Ray Bauduc. Yank Lawson is not in the band.

All selections on this LP were recorded directly from original 16mm films, and are herewith commercially issued on record for the first time. Due to reasons best known to the producers of this LP, and obvious to most, actual film titles cannot be given. Although every title on this LP is a superior performance, of special interest is the issuance, for the first time ever, of an extended suite, lasting 13½ minutes, by the immortal Duke Ellington. This has to rank with the Duke's greatest works.

OTHER LP's AVAILABLE:

ER-1002 - Hot Jazz On Film - Volume 1
ER-1007 - Big Band Battle-Live! Jimmie Lunceford -versus- Benny Carter

Cover design - CRAIG PIETROSKY

SIDE TWO

1. Medley: I've Got A Heartful Of Music/Avalon/House Hop - Benny Goodman Orch. - 1937

SOLOS: Benny Goodman - clarinet
Harry James - trumpet
Lionel Hampton - vibes
Gene Krupa - drums

2. Blue - Eddie Condon Orch. - 1962

Wild Bill Davison - trumpet
Cutty Cutshall - trombone
Peanuts Hucko - clarinet
Johnny Varro - piano
Joe Williams - bass
Buzzy Drootin - drums
Eddie Condon - guitar

3. Opus One - Tommy Dorsey Orch. - 1951

SOLOS: Tommy Dorsey - trombone
Charlie Shavers - trumpet
Billy Ainsworth - clarinet
Fred Deland - piano

4. Sweet Georgia Brown - Coleman Hawkins Trio - 1945

Coleman Hawkins - tenor sax
Howard McGee - trumpet
Oscar Pettiford - bass

5. Lazy River - Louis Prima Orch. - 1936

Louis Prima - trumpet and vocal
PeeWee Russell - clarinet
unknown - piano, guitar, bass

6. Drum Boogie - Gene Krupa Orch. - 1941

SOLOS: Gene Krupa - drums
Roy Eldridge - trumpet
Norm Murphy - trumpet
Milt Raskin - piano
Sam Musiker - alto sax
Walter Bates - tenor sax
Barbara Stanwyck - vocal

7. China Boy - Bunny Berigan and Freddie Rich Orch. - 1934

SOLOS: Bunny Berigan - trumpet
Jimmy Dorsey - clarinet
Babe Russin - tenor sax
Rube Bloom - piano

8. Lady Be Good - Artie Shaw Orch. - 1939

SOLOS: Artie Shaw - clarinet
Chuck Peterson - trumpet
Les Jenkins - trombone
Georgie Auld - tenor sax
Bob Kitsis - piano
Buddy Rich - drums

Extreme Rarities - 1008

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mc cracken's cut
helpless
sweet sweet music refrain
time to remember
rock n' roll babies
thanks for the sunshine
tears of yesterday
des moines iowa variety show
rock n' roll is here to stay

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arranged by hugh mc cracken
and some kornfeld

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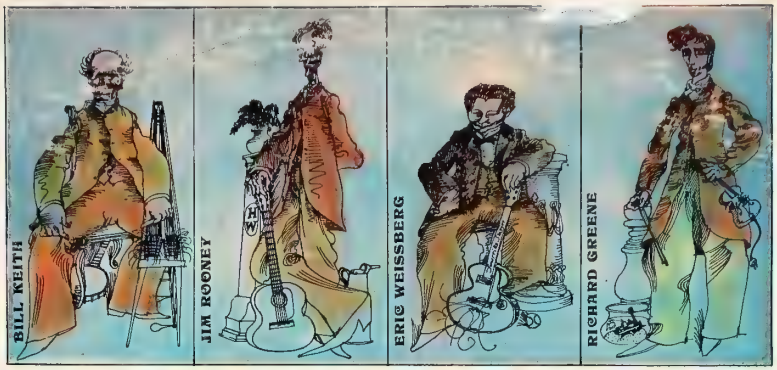
STEREO

1802

SWEET MOMENTS WITH THE BLUE VELVET BAND

BILL KEITH ERIC WEISSBERG JIM ROONEY RICHARD GREENE





SWEET MOMENTS WITH THE BLUE VELVET BAND

THE BLUE VELVET BAND has no beginning and has no end. It is composed of many musical minds and of traditions long growing. Today it has an easy, sad, country feel to it; that is the way we wanted it to be. Here we are always together, and we are happy it could happen that way.

THE MUSIC

SWEET MOMENTS is a tune that Tex Logan showed us. It was originally done by Luke Wills, Bob Wills' younger brother, in the mid-40's.
SOMEBODY ELSE YOU'VE KNOWN is one of my favorites by Merle Haggard, a fine contemporary country writer and singer.
THE KNIGHT UPON THE ROAD is a very old ballad. Roger Sprung originally taught it to me, but I have changed the melody around. The Knight is the devil, so the kid really isn't wrong to be that mean to him.
WEARY BLUES FROM WAITIN' is one of Hank Williams' greatest. For me he was and is a genius who defined the soul of country music.
LITTLE SADIE we learned from Doc Watson. It is a beautiful little tune and a good story. It is one of Bill's all-time favourites on the banjo.
HITCH-HIKER was written by Eric and Dick Reicheg and shows Eric at the bottom of his form, which is mighty low.
YOU'LL FIND HER NAME WRITTEN THERE is one of the best songs Bill Monroe recorded. Richard, Bill, and myself have learned a lot from him, and he is certainly one of the true geniuses of country music.
RAMBLIN' MAN is another by Hank Williams, issued about the time of his death, in 1953.
FOND AFFECTION I found the words to in Carl Sandberg's AMERICAN SONGBAG. I wrote the melody myself.
MY SWEET LOVE AIN'T AROUND, also by Hank Williams and one of the first of his I ever sang.
THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG is an original by Bill with some help from Richard and speaks for itself.
SITTIN' ON TOP OF THE WORLD has been done by lots of people. I've heard it by the Memphis Sheiks, Bill Monroe, and Doc Watson. Obviously we've rearranged it, but it's still the same song.
JIM ROONEY

THE BOYS IN THE BLUE VELVET BAND

BILL KEITH: Wizard on the banjo, currently wrapped around his steel guitar 24 hours a day. Also fond of Chevys disguised as Jags. A graduate of many bands, most notably Bill Monroe and the Bluegrass Boys, The Jim Kweskin jug Band, and The Great Speckled Bird of Ian and Sylvia.
JIM ROONEY: A hillbilly from Boston who has never gotten over Hank Williams. His master's degree in classics from Harvard has been very useful in the music world, enabling him to run the Club 47 in Cambridge for three years without sleeping. He can be found at the Newport Folk Festival looking like a director, and with jazz musicians in various halls and parks around the world waiting to go to the hotel.
ERIC WEISSBERG: The Fu Manchu of Brooklyn attributes his nimble fingers to curried abalone and karate. An avid sportsman, Eric can heave a softball with the best of Broadway (and off-Broadway, too). He has been a Greenbriar Boy, a Tarrier, and unsung hero of hundreds of record sessions.
RICHARD GREENE: Richard's mother doesn't have any pictures of him as a boy because he was always inside practicing his violin. Years of hard work have paid off. His violin has turned into an electric fiddle with reverb and fuzz-tone, and Richard spends most of his time submerged with a group called SEA TRAIN. Before going underwater, he was a Bluegrass Boy and part of The Jim Kweskin Jug Band.

Richard Greene appears courtesy of A & M Records and Sea Train. (Special thanks to Jerry Moss.)

ANDY KULBERG / bass
BUDDY SALTZMAN / drums
GARY CHESTER / drums
JOHN HAMMOND / harmonica
PAT REBILLOT / piano

RUNNING ORDER SIDE ONE

RAMBLIN' MAN / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 2:48
YOU'LL FIND HER NAME WRITTEN THERE / Written by Harold Hensley / Published by American Music, Inc. (BMI) / 2:43
THE KNIGHT UPON THE ROAD / Arranged and Adapted by Jim Rooney / Published by Floridian Music (BMI) / 3:38
WEARY BLUES FROM WAITIN' / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 3:02
LITTLE SADIE / Arranged and Adapted by Bill Keith / Published by Floridian Music (BMI) / 2:01
HITCH-HIKER / Written by Dick Reicheg and Eric Weissberg / Published by Cherry River Music Corp. (BMI) / 2:52

SIDE TWO

SWEET MOMENTS / Arranged and Adapted by Bill Keith and Tex Logan / Published by Floridian Music (BMI) / 2:28
SOMEBODY ELSE YOU'VE KNOWN / Written by Merle Haggard / Published by Bluebook Music (BMI) / 2:25
FOND AFFECTION / Written by Jim Rooney / Published by Floridian Music (BMI) / 2:41
MY SWEET LOVE AIN'T AROUND / Written by Hank Williams / Published by Fred Rose Music, Inc. (BMI) / 2:45
THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG / Written by Bill Keith and Richard Greene / Published by Floridian Music (BMI) / 2:03
SITTIN' ON TOP OF THE WORLD / Arranged and Adapted by Rooney, Keith, Weissberg, Greene / Published by Floridian Music (BMI) / 3:21

THE MANSION OF SWEET MOMENTS GAME

Specially designed for this album by that gamey old singing artist, Eric von Schmidt, we present an original amusement not likely to be found elsewhere. Shown below in meager proportions, it appears within, full (11"x23") scale, full color, and full of surprises. Let true grit, a steady hand, and a little bit of luck guide you down Life's Pathway to your fullsome reward in THE MANSION OF SWEET MOMENTS.

ABOUT THIS RECORDING

I had a great time in New York recently, helping make a record album. A carefully chosen selection of song greats, heartfelt vocal interpretations, and musicianship unsurpassed on the popular music scene today rendered the experience a memorable one for me. And to think the entire album was recorded in five evenings! These boys certainly knew which notes to leave out!
ERIK JACOBSEN / MAY 1969 / SAN FRANCISCO

We would like to thank Izzy Young for putting us on, Sheila Mooney for our daily bread and our buttons, and April Mooney for being our best friend.

PRODUCED BY ERIK JACOBSEN for Sweet Reliable Productions.
Executive Producers / Charles Kothchild & Peter Edmiston.
Supervision / Andy Wickham
Cover Photograph / Don McSorley
Graphics and Design / Eric von Schmidt



side 1

my imagination and me
lady love
palermo on the bay
the man who lives in room 54 *
out along the prairie *
pirates delight

side 2

eva b
captain lemonade
pour more poison in *
the candyman's cart *
you're the only one that i could trust
preparing to begin

personnel

joe hall: lead vocal, acoustic and electric guitars, harmonica
tony quarrington: electric lead guitar, organ, percussion, harmony vocals
george dobo: electric piano, organ, harmony vocals, "tuned" beer bottle
roger brant: electric bass, drums, percussion, backup vocals
mike boyer: drums, percussion
joe mendelson: "demented steel" courtesy of nobody records & SRO productions

strings

igor romanyk: violin
susan harris: viola
joel quarrington: double bass

producer: *tony quarrington / joe hall*
arrangements: the band
string arrangements: *tony quarrington*
engineers: *bob & dan lanois*
design: *eldon garnet*
cover photograph: *fletcher starbuck*

all songs written and composed by *joe hall* (capac)
published by: *what about music* except * published by *eyeball wine music*
recorded at *MSR productions* ancaster, ontario

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eldon garnet, editor
imp(u)lse is published seasonally by the editor with the assistance of the canada council & the ontario arts council

2nd pressing

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& ye olde Clifton House

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MONMOUTH
Evergreen

MES/6811
STEREO

IRVING BERLIN

All By Myself

VOL. 3

Heat Wave

THE YEARS 1930–1933



IRVING BERLIN

All By Myself

VOL. 3

Heat Wave THE YEARS 1930–1933

MONMOUTH *Evergreen*

MES/6811

STEREO

with

ANNETTE SANDERS, STEVE CLAYTON,
THE JACK MANNO SINGERS

and

THE RUSTY DEDRICK ORCHESTRA

Featuring

Bob Wilber—Clarinet & Soprano Sax,
Lou McGarity—Trombone, Ray Cohen—Piano,
Morty Lewis—Tenor Sax & Flute, Barry Galbraith—Guitar,
George Duvivier—Bass, Don Lamond—Drums, and
RUSTY DEDRICK—Trumpet & Fluegel Horn

IN THIS VOLUME

SIDE 1

1. THE LITTLE THINGS IN LIFE .... (Instrumental) 2:28
2. BEGGING FOR LOVE ..... (Steve Clayton) 2:14
3. MEDLEY: I SAY IT'S SPINACH.. (Manno Singers) 1:46
   LET'S HAVE ANOTHER CUP O' COFFEE (Annette Sanders) 1:05
   ON A ROOF IN MANHATTAN .. (Steve Clayton) 1:46
   SOFT LIGHTS AND SWEET MUSIC (Manno Singers) 1:22
4. MEDLEY: SAY IT ISN'T SO .... (Annette Sanders) 4:08
   HOW DEEP IS THE OCEAN .... (Steve Clayton) 4:08
5. I CAN'T REMEMBER (Steve Clayton & The Manno Singers) 2:05
6. I'M PLAYING WITH FIRE ..... (Annette Sanders) 2:43

SIDE 2

1. MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH (Steve Clayton) 3:34
2. HARLEM ON MY MIND ..... (Instrumental) 3:32
3. NOT FOR ALL THE RICE IN CHINA (Manno Singers) 1:40
4. HOW'S CHANCES ..... (Steve Clayton) 3:16
5. HEAT WAVE ..... (Manno Singers) 3:04
6. SUPPER TIME ..... (Annette Sanders) 3:52
7. EASTER PARADE ..... (Manno Singers) 2:57

All Songs Published By **IRVING BERLIN MUSIC CORPORATION**
Public Performance Clearance: **ASCAP**

There Are Three Volumes In The **IRVING BERLIN: ALL BY MYSELF** Anthology Of Music And Lyrics By America's Greatest Song Writer From The Years 1921–1933. The Other Volumes Contain:

Vol. 1—Everybody Step—The Years 1921–1926. MES/6809 All By Myself, Everybody Step, Say It With Music, Some Sunny Day, Crinoline Days, Pack Up Your Sins And Go To The Devil, Lady Of The Evening, An Orange Grove In California, All Alone, What'll I Do, Tell Her In The Springtime, Lazy, Always, Remember, How Many Times

Vol. 2—Puttin' On The Ritz—The Years 1926–1930. MES/6810 We'll Never Know, Russian Lullaby, Together We Two, Blue Skies, It All Belongs To Me, It's Up To The Band, Rainbow Of Girls, Shaking The Blues Away, The Song Is Ended (But The Melody Lingers On), Let Me Sing And I'm Happy, Roses Of Yesterday, How About Me, Marie, Coquette, With You, Puttin' On The Ritz, Reaching For The Moon, Waiting At The End Of The Road

From The Producers

For us the greatest American song writer has always been Irving Berlin. His songs have been part of our whole lives. So, when we decided to produce an album in honor of his 80th birthday, the only question was how to confine it within reasonable bounds. We fastened on the period 1921–1933 and the overall title ALL BY MYSELF after much hard thinking—and for these reasons:

In 1921 Irving Berlin wrote a song called ALL BY MYSELF. And he certainly needed no one else. He had his own Broadway theater (The Music Box) and he had his own unique, burgeoning musical *and* lyrical genius. During the next dozen years miraculous songs poured forth from this miraculous man in staggering profusion. We have recorded most of them, the great standards along with the undeservedly less well known numbers.

We reluctantly decided to call a halt with the year 1933 and *As Thousands Cheer*, his crowning achievement in the field of the Broadway revue.

BILL BORDEN
STEVE MARVIN

CREDITS

Producers: Bill Borden and Steve Marvin
Musical Direction and Arrangements: Rusty Dedrick
Choral Arrangements: Jack Manno
Art Director: Chet Kadish
Recording Engineer: George Piros

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PRINTED IN USA

TREDJE STEDJE



OLAV · STEDJE



SIDE·1

1. **ANDRE JENTER** (4:35)
   av Jack Tempchin, Kirsti & Jan Rolv Loftesnes
   Warner Bros. (Scandinavia)/Frost Music

2. **FARANDE FANT** (4:25)
   av Richard Betts & Jan Rolv Loftesnes
   Chappell Nordiska

3. **TIDA RENN (IFRÅ DEG)** (3:06)
   av Svein Dag Hauge & Ivar Dyrhaug
   Manus

4. **NATTOG I JANUAR** (2:47)
   av Kirsti & Jan Rolv Loftesnes
   Manus

5. **HØG TID** (4:30)
   av Dan Fogelberg & Olav Stedje
   April Music

Innspela i Rosenborg Studios, Oslo
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Musikarar:
PER HILLESTAD trommer, perkusjon
ROLF GRAF bass, kor
GEIR LANGSLET keyboards
PER KOLSTAD piano
LASSE HAFREAGER orgel, kor
EGIL SKJELNES pedal steel gitar
SIGURD KØHN saksofon
SVEIN DAG HAUGE gitarar, kor
RANDI HANSEN kor
OLAV STEDJE gitar, kor

Vi vil spesielt takke Rosenborg Blanda Kor:
Randi Hansen, Ivar Dyrhaug, Per Hillestad,
Geir Langslet og Terje Engedal

Stor takk til Hans Petter Danielsen frå
produsenten, og frå Slagerfabrikken

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Som vanleg har Svein Dag gjort ein kjempe-innsats for å få
plata ferdig, ein stor takk til han. Eg vil óg takke
musikarane for fin-fin innsats.

Omslagsbilete: Dagfinn Tranberg
Grafisk formgeving: Paal Ekerby

Brev til Olav Stedje kan adresserast til:
Olav Stedje, c/o Slagerfabrikken A/S,
Postboks 5949 Hegdehaugen, Oslo 3

PRODUSERT AV SVEIN DAG HAUGE FOR SLAGERFABRIKKEN

SIDE·2

1. **EIN SONG TIL DEG** (3:40)
   av Amund Enger, Kirsti & Jan Rolv Loftesnes
   Manus

2. **ROSANNA** (3:40)
   av Svein Dag Hauge
   Manus

3. **EVENTYR** (3:53)
   av Rolf Graf, Kirsti & Jan Rolv Loftesnes
   Manus

4. **LIVET LER** (3:20)
   av Svein Gundersen & Svein Dag Hauge
   Manus

5. **SOMMARMINNE** (2:40)
   av Svein Dag Hauge & Kirsti Loftesnes
   Manus

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STEREO

1844

JOHN RANDOLPH MARR



WARNER BROS. RECORDS RADIO STATION SERVICE

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Printed in U.S.A.

WS 1844

SIDE 1

HALLELUJAH Golden Egg Music BMI	2:38
1941 Rock Music Co. BMI	2:41
I WONDER WHO'S KISSING HER NOW J. Vogel Music Co., Inc. ASCAP E.B. Marks Music Corp. BMI	2:58
HELLO L.A., BYE-BYE BIRMINGHAM Meteor Music BMI	2:40
PITY THE MAN Nilsson House Music BMI	3:53
	14:50

SIDE 2

WE HAD SOMETHING	3:35
SARAH	3:07
ONE SHOT LADY	2:38
RAGGEDY ANN All selections by Nilsson House Music BMI	2:24
FREE Dunbar Music, Inc. BMI	2:58
	14:42



JOHN RANDOLPH MARR

1844

A Nilsson House Production

SIDE ONE:

HALLELUJAH
(Dave White & Johnny Caswell)
Arrangement by Ian Freebairn Smith
(2:38)

1941
(H. Nilsson)
Arrangement by George Tipton
(2:41)

I WONDER WHO'S KISSING HER NOW
(Frank Adam, W. Hough & J. Howard)
Arrangement by Ian Freebairn Smith
(2:56)

HELLO L.A., BYE-BYE BIRMINGHAM
(Delaney Bramlett & Mac Davis)
Arrangement by Ian Freebairn Smith
(2:30)

PITY THE MAN
(J. R. Marr)
Arrangement by George Tipton
(4:53)

SIDE TWO:

WE HAD SOMETHING
(Gary Osborne & J. R. Marr)
Arrangement by Mike Melvoin
(2:35)

SARAH
(J. R. Marr)
Arrangement by Mike Melvoin
(3:07)

ONE SHOT LADY
(J. R. Marr)
Arrangement by George Tipton
(2:58)

RAGGEDY ANN
(J. R. Marr)
Arrangement by Ian Freebairn Smith
(2:24)

FREE
(Chris Andrews)
Arrangement by Ian Freebairn Smith
(2:58)

PRODUCER: GARY OSBORNE FOR NILSSON HOUSE PRODUCTIONS • **ALBUM DESIGN:** DEAN O. TORRENCE FOR KITTYHAWK GRAPHICS • **SNACKS:** SUNI
ENGINEER: HANK CICALO • **ALBUM PHOTOS:** TED ROTKIN • **PRODUCTION ASSISTANT:** GAIL ROBERTS • **RECORDED:** AMIGO STUDIOS, NORTH HOLLYWOOD
P.S. THANK YOU HANK

Ronnie Stoots / Ashes to Ashes



TMS-1002

ASHES TO ASHES
RONNIE STOOTS

Side 1

1 HOME AGAIN 2:26
2 SWEET DREAM WOMAN 4:03
3 MY FIRST NIGHT ALONE WITHOUT YOU 3:20
4 ASHES TO ASHES 3:33
5 BYE BYE DARLIN' 3:44

Side 2

1 THE OTHER SIDE OF LIFE 2:37
2 GIRL WITH A SMILE 3:21
3 LONG AGO AND FAR AWAY 3:21
4 CHILD OF MINE 3:16
5 EVERYBODY'S LOVED BY SOMEONE 2:58
6 THE CLOSEST I EVER CAME 2:52

PROMOTIONAL ALBUM—NOT FOR SALE

TMS Records
TMS-1002

RONNIE STOOTS
ashes to ashes

SIDE I

"Home Again"
Carole King
Screen Gems–Columbia Music. 2:26

"Sweet Dream Woman"
Chip Taylor–Al Gorgoni
Blackwood Music–Back Road Music 4:03

"My First Night Alone Without You"
Kin Vassy
Quill Music Company 3:20

"Ashes To Ashes"
Dennis Lambert–B. Potter
Irousdale Music Publ.–Soldier Music, Inc. 3:33

"Bye Bye Darlin'"
David Mayo–Wayne Crook
Brookfield Music Inc. 3:44

SIDE II

"The Other Side Of Life"
David Gates
Screen Gems–Columbia Music 2:37

"Girl With A Smile"
Jon Reid
Blackwood Music Inc. 3:21

"Long Ago And Far Away"
James Taylor
Blackwood Music–Country Road Music 3:21

"Child Of Mine"
Carole King
Screen Gems–Columbia Music. 3:16

"Everybody's Loved By Someone"
David Mayo–Mary V. Williams
Brookfield Music Inc. 2:58

"The Closest I Ever Came"
Mac Davis
Metric Music Co.–Low-Tri Music 2:52

All selections public performance clearance–BMI except "My First Night Alone Without You" –ASCAP.

Special thanks to the TMI staff of musicians:
Steve Cropper–Guitar
Paul Cannon–Guitar
Tim Goodwin–Guitar
David Mayo–Guitar
Jimm Johnson–Bass
J. A. Spell–Keyboards
Richie Simpson–Drums
Joel Williams–Drums

José Feliciano appears on "Ashes To Ashes" through the courtesy of RCA Records and Tapes.

Background Singers:
David Mayo
Bob Lehnert
David Beaver
Pat Taylor
Nashville Edition on "Home Again"

Produced By:
Steve Cropper
Ron Capone
Glen Spreen

Arrangements:
Glen Spreen
Dale Warren

Engineers:
Ron Capone
Steve Cropper
Jim Gaines

Re-Mix Engineer:
Steve Cropper
Ron Capone

Album Cover Design:
Ronnie Stoots

Photography:
Frederick Toma
Bob Lehnert

Album Coordination:
Jerry L. Williams

Mastering:
Howard Craft of Mastercraft

Special Thanks To:
Kitty & Angie

Personal Management:
Helen Noga

Manufactured and Distributed by RCA Records, New York, N.Y. Printed in U.S.A.

To bestow a blessing in music is the ultimate goal of one whose life lives and breathes music. "Ashes to Ashes" by Ronnie Stoots and cohorts is a vital endeavor to achieve this plateau. The lyrics encompassed under this album take you to a period in your life when love was new and hurt was deadly. With the grace of a gull soaring and a leaf lilting to the earth, Ronnie Stoots has placed his heart in the hands of his music.

The arrangements here are the height of intensity. Everything is exactly right where it ought to be—inside you, taking you away. "Ashes to Ashes," obviously the title song, gives complete assurance as to where Ronnie Stoots is. José Feliciano does the acoustic accompaniment on this arrangement with all the spontaneous ease and grace that is truly Feliciano.

Continuity in form and mood make this album a piece of cake. It's delicious. Have a bite!

SUSAN DOTSON

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TM TMI Records

SCOTT JONES

NIGHT & DAY



IN THE STUDIO AND OUT OF HIS MIND

ARE YOU UP?
YOU TAKE ME FOR GRANTED
SHE
CANCER (THE ZODIAC SUITE)
TOO GOOD TO BE TRUE

GETTING THE MOST OUT OF A MOTEL
THE ADULT MOTEL
GOLDEN OLDIE
McROUTINE
KIDS' LETTERS
NEW SONG

Scott Jones, *Vocals, Piano, Rhodes, Synthesizers, Guitar;* Steven Greenberg*, *Drums and Percussion;* Terry Grant, *Bass;* David Eiland, *Saxophone and Lyricon* □ *All songs written by* Scott Jones** □ *Engineered by* Steve Wiese, Steven Greenberg, *and* Paul Stark; *Recorded at* Creation Audio, *Bloomington, Minnesota and by the* Stark/Mudge Mobile Unit *in Menomonie, Wisconsin and Minneapolis/St. Paul, Minnesota* □ *Photography by* Steve Chollar □ *Thanks to* Steve Fjelstad, Ivil Siedlecki, Kimary Peterson *and* Gene Stanley □ *Booking Information:* High Top Productions, *2010 Ocean Avenue, Suite A, San Francisco, California, 94127, 415-337-8800.*

PRODUCED BY STEVEN GREENBERG



*Steven Greenberg appears courtesy of Casablanca Records. ** Golden Oldie written by Steven Greenberg and Sid Tepper. © and ℗ Flight Records, Box 16107, Minneapolis, Minnesota, 55416.*

SD-3017

16 Greatest Hits Of The

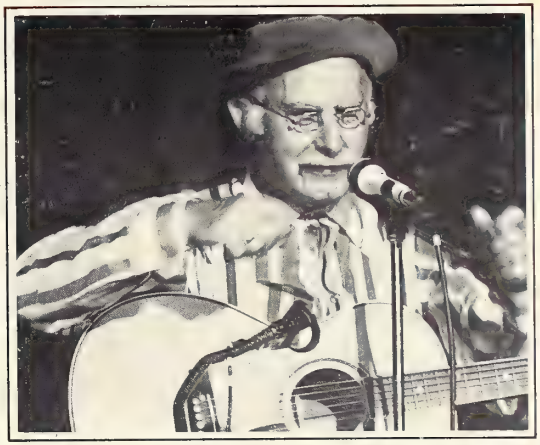
BROWN'S FERRY FOUR

Starday

MERLE TRAVIS



GRAND PA JONES





DELMORE BROTHERS

SD-3017

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GUSTO RECORDS Starday

BROWN'S FERRY FOUR

"16 Greatest Hits"

SIDE ONE

Over In The Gloryland	1:56
Heaven Eternal For Me	2:20
When The Redeemed Are Gathering In	2:23
You Must Be Born Again	2:20
What Shall I Do With Jesus	2:24
Praise God! He Loves Everybody	2:43
The Arm Of God	2:33
Can't You Hear Him Calling	2:27

SIDE TWO

* Everybody Will Be Happy Over There	1:58
Rock Of Ages Hide Thou Me	2:00
* The Lord Is Watching Over Me	2:00
* When The Good Lord Cares	1:59
Eternity Without Him	2:33
Bound For The Shore	2:13
If We Never Meet Again	2:54
Will The Circle Be Unbroken	2:56

THE BROWN'S FERRY FOUR

The Browns Ferry Four. It's ironic how a small community in northern Alabama could be so well known, yet hardly anyone realizes such a place exists.

Browns Ferry, Alabama is where Alton and Rabon, the famous "Delmore Brothers" were born and spent their childhood. They were proud of their homeplace. One of their first recordings was a tremendous hit. The name of the song - "The Browns Ferry Blues".

Since one half of The Browns Ferry Four was the Delmore Brothers, it should come as no surprise that when this great gospel quartet was formed they would be known as "The Browns Ferry Four".

The two other members of "The Browns Ferry Four" were Merle Travis, whose hometown is Drakesboro, Kentucky, and Louis M. "Grandpa" Jones who grew up not far away from Merle, near Henderson, Kentucky.

I'm sure many people wonder if Grandpa Jones of The Browns Ferry Four, is the same Grandpa Jones, star of the nationally televised "Hee Haw Show", the same Grandpa who had so many hit recordings, including "Ole Rattler", "Eight More Miles To Louisville" etc. Yes it is the same Grandpa Jones, who also this year was nominated for "The Country Music Hall of Fame".

The bass singer and guitarist for "The Browns Ferry Four" was the Merle Travis who this year was placed in "The Country Music Hall of Fame".

Merle has always been one of the nations most popular guitarists, as well as having numerous hits both as an artist and songwriter. "Sixteen Tons", "Smoke, Smoke, Smoke", and "Dark As A Dungeon" are only a few of his many songs.

It is also nearly unbelievable how "The Browns Ferry Four" came about.

In 1941, The Delmore Brothers were broadcasting over radio station WLW in Cincinnati, Ohio. Also included on the staff of WLW were Merle Travis and Grandpa Jones.

Each having their own individual act, now and then they would appear together on The Boone County Jamboree, the Saturday night country show at WLW. Occasionally they, too, would make personal appearances on the same show.

Since they all loved gospel music so much when they were appearing together on the same show, in between stage appearances, or broadcasts, they would find an empty room, stand in the hallway, and even on the bus going to and from the show, Merle would get his guitar, and they would sing their gospel favorites.

The word soon got back to the management of the radio station, about the close harmony and unique style of singing gospel music that had been created by these four young men.

They were asked to try a radio program to see how the public would respond. The response was so good that their programs were among the most popular shows ever broadcast from WLW.

Hearing about "The Browns Ferry Four's" fast growing popularity, they were offered and accepted a recording contract with King Records. The rest is history.

It was during World War II when the "Browns Ferry Four" were enjoying much success, that Alton Delmore and Grandpa Jones entered the armed forces, Grandpa serving in the army and Alton, the navy. When they returned, Merle had moved to Hollywood. Soon Grandpa was to join the Grand Ole Opry, and The Delmore Brothers went to WREC in Memphis, Tennessee.

The Browns Ferry Four's radio programs were over, however, they did make some more recordings together.

Merle was not able to make the last recordings which were produced in Nashville. Needing a bass singer to take Merle's place, they asked another all time favorite and member of the "Hall of Fame" if he would be interested.

Also being a lover of gospel music and admiring the style of "The Browns Ferry", Red Foley was more than glad to fill in for Merle.

Included in this album are three songs from the last recording sessions where Red Foley sang bass with "The Browns Ferry Four",

They are: "Everybody Will Be Happy Over There"
"The Lord Is Watching Over Me"
and "When The Good Lord Cares"

What makes this album so good is the fact that "The Browns Ferry Four", Alton and Rabon, Merle and Grandpa, loved to sing together, which is evident in this collection of country gospel favorites.

Liner Notes By LOUIS INNIS

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Milestone

2001

The Immortal Ma Rainey



first of the great blues singers in twelve classic performances
never previously reissued on LP

MILESTONE
MLP-2001

The Immortal MA RAINEY

First of the Great Blues Singers

SIDE 1:

1. JEALOUS HEARTED BLUES (Lovie Austin)
2. CELL BOUND BLUES (Ma Rainey)
3. ARMY CAMP HARMONY BLUES (Hooks Tilford & Ma Rainey)
4. EXPLAININ' THE BLUES (Thomas Dorsey)
5. NIGHT TIME BLUES (Thomas Dorsey)
6. 'FORE DAY HONRY SCAT (Billie McOwens & Ma Rainey)

SIDE 2:

1. ROUGH AND TUMBLE BLUES (Ma Rainey)
2. MEMPHIS BOUND BLUES (Thomas Dorsey)
3. SLAVE TO THE BLUES (Thomas Dorsey)
4. BESSEMER BOUND BLUES (Everett Murphy & Thomas Dorsey)
5. SLOW DRIVING MOAN (Ma Rainey)
6. GONE DADDY BLUES (Ma Rainey)

The blues are the bedrock of jazz. And, even though it is certainly a most ungracious term to apply to a lady, it is at least accurate to describe MA RAINEY as the bedrock of a very substantial and important area of the blues.

The blues, of course, exists in just about all shapes, sizes and styles — vocal and instrumental. And with its vast emotional impact, its great **soul**, it has always been big enough to encompass as many varied elements as necessary.

In the beginning, back near the end of the last century, it was country music — a folk music, you could say — sung and crudely played on guitars by tough and tough-voiced men. In something like that form, it still survives today. But it also developed in other directions: among them a growth that came to have a lot of jazz in it, and almost as much of show business. By the 1920's, there was in full flower a blues style later to be labelled "classic" — more sophisticated and urban than the country blues, but still strong and tough and firmly in the earlier tradition. It was heard for the most part on the vaudeville stages of the Negro T.O.B.A. circuit and in travelling tent shows. It was sung by women, some of them artists of great talent as well as headline performers. The classic blues reached its first, and very possibly its greatest, peak in the singing of Gertrude "Ma" Rainey....

The basic biographical facts are simple enough. Gertrude Pridgett was born in Columbus, Georgia, in 1886. In her 'teens she married Will Rainey and joined the minstrel show he was travelling with. That was the beginning of a career that ended with her retirement in the mid-1930's. She died in 1939, in Rome, Georgia. Almost all of her more than three decades of activity were spent touring the South and Midwest, in vaudeville theaters and with tent shows like her own "Rabbit's Foot Minstrels." At one point, according to legend, she came upon young Bessie Smith in Tennessee and took her on the road with the show for a while, thus launching a career that was to outdo Ma's in fame and at least rival it in artistry.

In general, the stories told by Ma's contemporaries are the expectedly vague and conflicting ones, but a picture does emerge of a woman with a zest for living, with gleaming gold teeth and with a necklace and a headband as inevitable parts of her costume. (You'll find them both in evidence on the album-cover photo.)

Quite importantly, she was a prolific recording artist. In the period between 1923 and 1929 she turned out for the Paramount label a vast number of blues and blues-based songs. A very high proportion of them turn out to have been performances of lasting strength and beauty. And despite the rather primitive state of the recording science at that time, a surprisingly large number of Rainey disks are (or can, by diligent reprocessing, be made to be) technically good enough to create a valid musical legacy that can be appreciated and enjoyed today.

Quite a few Ma Rainey selections have been reissued since the early '50's, but nothing included here has ever before appeared on LP. To achieve that "brand new" status for this album did not involve any compromise with quality. It turned out to be simply a matter of starting at the beginning and choosing. Eliminated from consideration were all previously-reissued items and those few others of which no original copies could be located, plus some that seemed to present excessive technical problems and a few that weren't quite up to the generally high Rainey performance standard. When we reached album quantity, we stopped — leaving, incidentally, enough for other top-level LP's selected in the same way.

As the listings below indicate, Ma recorded with widely varying and incompletely documented accompaniment. Musicians' memories of such matters are understandably vague after all those years and all those recording sessions. Almost all original record labels refer to "Ma Rainey and Her Georgia Band" or "...Georgia Jazz Band", which was also the name used for the group that accompanied her on-stage, so that's no real help. But it is known that she had the support of some of the finest jazzmen of her day at times, and on two sessions represented here sidemen from the Fletcher Henderson band were definitely on hand. (On some numbers I have injected the suggestion that Thomas Dorsey possibly was the pianist. This is strictly on circumstantial evidence: he was Ma's regular accompanist, and he was heavily represented as composer of tunes recorded on these occasions.)

— Orrin Keepnews

Discographical Details. All selections were recorded in Chicago and first issued on Paramount. The original label and master numbers, and the probable personnel accompanying Ma Rainey were as follows:

JEALOUS HEARTED BLUES (master number 1924-2) on Paramount 12252. With Howard Scott, trumpet; Charlie Green, trombone; Buster Bailey, clarinet; Lovie Austin, piano; Kaiser Marshall, drums. 1924.

CELL BOUND BLUES (mx. no. 10001-2) on Para 12257. Probably with Tommy Ladnier, cornet; Jimmy O'Bryant, clarinet; Lovie Austin, piano. 1925.

ARMY CAMP HARMONY BLUES (2136-1) and EXPLAININ' THE BLUES (2137-1) — Para 12284. Unknown trumpet, clarinet, slide whistle, banjo, drums; possibly Thomas Dorsey, piano. 1925.

NIGHT TIME BLUES (2211-1) and 'FORE DAY HONRY SCAT (2213-1) — Para 12303; ROUGH AND TUMBLE BLUES (2210-2) and MEMPHIS BOUND BLUES (2214-2) — Para 12311. Unknown trumpet, saxophone, banjo, drums; possibly Thomas Dorsey, piano. Early 1926.

SLAVE TO THE BLUES (2369-2) on Para 12332; BESSEMER BOUND BLUES (2373-2) on Para 12374. With Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums; unknown bass sax. Summer, 1926.

SLOW DRIVING MOAN (4709-2) and GONE DADDY BLUES (4691-2) — Para 12526. Unknown trumpet, trombone, piano, banjo, tuba. 1927.

Re-recorded to tape, from 78 rpm shellac originals, by JOHN STEINER. Re-mastered, October, 1966, by RAY HAGGERTY (Madison Sound Studios). (In reprocessing this material, every effort has been made to compensate for the severe technical limitations of early recording and manufacture by optimum expert use of modern noise suppression and filtering equipment. At the same time, original tone qualities have been retained to the greatest extent possible and no artificial echoing or rechanneling has been introduced.)

Reissued by special arrangement with JOHN STEINER. Cover design: RICHARD SMITH.

Album produced by Orrin Keepnews

MILESTONE RECORDS are distributed by FANTASY RECORDS, 10th and Parker, Berkeley, California 94710



Visits

HERITAGE
XXXIII

THE OLD TIMERS

SIDE ONE

1. **Polecat Blues**-*The Smokey Valley Boys*
2. **Denver Belle**-*J.P. and Annadeene Fraley*
3. **Little Maggie**-*Fred Cockerham, Lawrence Lowe, Ernest East, Mac Snow.*
4. **Martha Campbell/McMichen's Reel**-*Fiddling Doc Roberts, James Roberts*
5. **Rattle Down The Acorns**-*Delbert Hughes*
6. **Stillhouse**-*Delmar Pendleton, Calvin Pendleton*
7. **Wild Hog In The Woods**-*The Kimble Family*
8. **Saddle Old Paint**-*Forest Pick*
9. **Warfield**-*Aunt Jenny Wilson*
10. **Puncheon On The Floor**-*Esker Hutchins*

SIDE TWO

1. **Lost Indian**-*Ernest East and The Pine Ridge Boys*
2. **Roustabout**-*Dan Tate*
3. **Fox Chase**-*Coy Morton, Roy Hall*
4. **Soapsuds Over The Fence**-*Mose Coffman, Dave Spilkia*
5. **Holly Ding**-*Fred Cockerham, Tommy Jarrell*
6. **Singing Birds**-*Burl Hammons*
7. **Wonderful Love**-*The Shelor Family*
8. **Blackberry Blossom**-*Buddy Thomas*
9. **Jump Jim Crow**-*Melvin Wine*
10. **Banjo Tramp**-*Ward Jarvis, Dana Loomis, Grey Larsen*

Visits to the one hundred and three musicians on this two record set documents the journeys of Ray Alden over a ten year period throughout the Eastern United States in search of old time country music.

Musicians from North Carolinia, Virginia, Kentucky, Ohio, Tennessee, West Virginia, Connecticut, New York, Massachusetts and Vermont are included on the thirty-five cuts. Selected from Ray's tape collection, these cuts present some of the very strongest and most powerful music that Ray encountered in his trips.

In playing this album, as you listen to the music and stories, we hope you will feel that you are sharing in the visits with these high spirited people

CREDITS

Recorded by: Ray Alden (Except where noted).
Produced by: Heritage Records & Ray Alden.
Cover & Notes by: Ray Alden with thanks to Diane Alden (editing) and Dave Spilkia (tunings and keys).

THE YOUNG MUSICIANS

SIDE ONE

1. **Two White Nickels/Three Thin Dimes**-*The Arm and Hammer String Band*
2. **Sal, Won't You Marry Me?**-*Judy Hyman, Jeff Claus, John Hoffmann*
3. **Tall Timber**-*Benny Jarrell and The Flint Hill Playboys*
4. **Crazy Creek**-*The Backwoods Band*
5. **Link Of Chain**-*Lisa Ornstein, Andy Cahan*
6. **St. Anne's Reel/Growling Old Man, Growling Old Woman**-*The Correct Tone String Band*
7. **Waynesburgh**-*Ben Steel and His Bare Hands*
8. **Natural Bridge Blues**-*The New Rubatonic Entertainers*

SIDE TWO

1. **Visits** -*Tommy Jarrell, Mac Snow, Scotty East, Bobby Patterson, Al Tharp, Scott Ainslie, Ray Alden and Patsy East.*
2. **Bonaparte's Retreat**-*Neil Rossi and Jay Ungar*
3. **Grey Eagle**-*Bruce Molsky and Dave Winston*
4. **Cotton Eyed Joe**-*The Zenith String Band*
5. **Katy Hill**-*The Puryear Brothers Band*
6. **Fall On My Knees**-*Ace Weems and His Fat Meat Boys*
7. **Jenny Johnson**-*Pete Peterson, Ray Alden, Dave Howard.*

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Spotlight on Guitar

with KEN DAVIDSON

Border
COUNTRY & WESTERN
RCW 1010

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WALTZ BY CARCASSI • THE SWISS YODELLER • BLUE SKIES • KEVIN'S SCHOTTISCHE • SUN SHADOWS



PHOTO COURTESY JOHN HOLMES, HALIFAX



SALE 99¢

with KEN DAVIDSON

If you play Spanish guitar, steel guitar or classic guitar or are among the thousands who are turning to this fascinating instrument for new listening enjoyment, then this album is for you. Here you will hear the three guitars of Ken Davidson in a variety of moods, tempos and settings to please everyone, whether you like country, pop, Hawaiian or semi-classical music.

About the artist: Ken Davidson was born in Halifax, N.S. and has travelled extensively in Canada and the United States. From the time he joined J. B. Ham's Sons of the South From North Carolina, in 1948, until 1958, where he toured North America with the Wilf Carter Show, Ken has played privately and on a major Radio Network with his Ken Davidson Trio programs.

For the past 6 years, he has been the featured guitarist for many radio and television shows. His reputation has spread far and wide, and he is now known as one of the foremost guitarists in the world.

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RCW-1002 THE BALAD OF RODGER YOUNG starring HANK LA RIVIERE and THE COUNTRY KINGS
The Ranger Speaks — Little Johnnie's Last Ride — Maple Sugar Sweethearts — Hank's Travelling Blues — How My Yodeling Days Began — Your Turn To Cry — Goodbye Mary Dear — Big Chief Buffalo Nickel — The Train's Late Tonight — The Gangster's Warning — Singing Wheels

RCW-1003 TERRY PARKER — YODELING SWEETHEART
If I Could Only Learn To Yodel — Roses and Rings — He Taught Me To Yodel — It's A Wicked World — Cowboy Sweetheart — If You Should Go To Switzerland — I'll Be Lonesome When You're Gone — Swiss Lover's Lullaby — A Bit Of Heather — Yodeling Bird

RCW-1004 THE HAVEN OF REST, HYMNS with CHES COOPER and the CORIDORS
Will Your Anchor Hold — One Step More — I'll Be Listening For My Name — How Beautiful Heaven Must Be — Life's Railway To Heaven — The Model Church — That Beautiful Home — When I Take My Vacation In Heaven — Just A Little Talk With Jesus

RCW-1005 LET'S SING BLUE GRASS SONGS with ANGUS WALKER & THE BIRCH MOUNTAIN BOYS
The Girl I Left In Sunny Tennessee — The Wild Colonial Boy — If Teardrops Were Pennies — Go Boy Go — Each Season Changes You — When The Bees Are In The Hive — I've Wondered Where We'd Meet Again — Why Not Confess — Give My Love To Nell — I Cried Again

RCW-1006 GEORGE BECK'S JAMBOREE featuring GEORGE BECK & HIS JAMBOREE BOYS
Foolish Questions — Puttin' On The Style — Millie's Mine — My Golden Haired Love — Used Car Blues #1 — Used Car Blues #2 — Tomorrow I'll Be Leavin' — There's No More Tears On My Pillow — Little Lisa Jane — The Crawdad Song — Joe's Woes #1 — Joe's Woes #2

RCW-1007 THE WESTERNERS PLAY SONGS, POLKAS and WALTZES OF THE OLD WEST
Sunshine Polka — Rose Of Old Pawnee — Snow White Waltz — Why Do You Cry Little Darlin' — Danny's Breakdown — Debbie's Polka — My Lonesome Doll — Westerner's Waltz — Change Your Way Of Living — Flop Eared Mule — Rambler's Polka — Around The Clock Waltz

RCW-1008 THE CHURCH IN THE WILDWOOD with THE PHILLIPS BROTHERS AND LORRAINE
A Sinner Saved By Grace — If You Love Your Mother (Meet Her In The Sky) — Life's Railway To Heaven — Hold Fast To The Right — The Family Bible (Brings Memories Of Home) — This Little Light Of Mine — Where Will You Stand — Ashamed To Own Blessed Savior — Shake Hands With Mother Again — That Great Eternal Singing

RCW-1009 PICKIN' STRINGS COUNTRY STYLE with THE HACHEY BROTHERS and MARY LOU
Panhandle Rag — Rippling Water Jig — Sugarfoot Rag — Guitar Breakdown Boogie — Apple Rag — Corina — A Gay Ranchero — San Antonio Rose — Spanish Two-step — South — Country Gentleman — Old Joe Clark

RCW-1010 SPOTLIGHT ON GUITAR with KEN DAVIDSON
The Wildwood Flower — Rideau River Waltz — Oriental Melody — Waltz By Carcassi — Kevin's Schottische — September Song — Sun Shadows — The Swiss Yodeler — Border Serenade — Blue Skies

RCW-1011 TRAGIC ROMANCE with RUSS WHEELER and THE ECHO MOUNTAIN BOYS
Tragic Romance — The Galveston Rose — Knoxville Girl — My Old Brown Coat And Me — Put My Little Shoes Away — Life Has Lost Its Color — Can I Sleep In Your Barn Tonight Mister — Little Rosewood Casket — Mary Of The Wildwood — Wild Rose

RCW-1012 DOWNEAST MUSIC with FREDDIE MacKENNA, GEORGE BECK and THE MARITIME PLAYBOYS
Are You Washed in the Blood of the Lamb — The Telephone Is Ringing — You Laughed — Moonlight Time — I'm Afraid to Go to Sleep — Millie's Mine — Don't Wait for Me Susie — I Wish I Could Forget You — Great Eternal City — Maritime Capers

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LADY OF SPAIN
HOW DO YOU SPEAK TO AN ANGEL
I'M WALKING BEHIND YOU
OH! MY PAPA
I NEED YOU NOW
FANNY
HEART
TELL ME WHY
WITHOUT YOU
DUNGAREE DOLL
ANEMA CORE
EVERYBODY'S GOT A HOME BUT ME
ON THE STREET WHERE YOU LIVE
CINDY, OH CINDY

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ST-11330

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Harley Allen / Kathy Chiavola / Vassar Clements / Josh Graves / Mike Lilly / Ron Messing / Larry Nager / Marty Stuart



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FTS 31097

The RED ALLEN Tradition

Harley Allen / Kathy Chiavola / Vassar Clements / Josh Graves / Mike Lilly / Ron Messing / Larry Nager / Marty Stuart

SIDE I.

LAST TRAIN TO CLARKSVILLE
T. Boyce/B. Hart-Don Law Prod.
VICTIM TO THE TOMB
J. Duffey
IT'S NEVER TOO LATE
C. Stanley
WORRY MY LIFE AWAY
P. Roberts-Wynwood Music/BMI
WAIT A LITTLE LONGER, PLEASE JESUS
H. Hauser/C. Smith

SIDE II

LONESOME WITHOUT YOU
C. Stanley-Fred Rose Music/BMI
HIPPY DIPPY DAN
Arr. R. Allen
DREAMING JUST THE SAME
W. Bailes
DOWN THE ROAD
Flat & Scruggs-Fairway Music/BMI
NASHVILLE SKYLINE RAG
B. Dylan/ASCAP

HARLEY ALLEN—*tenor vocals, rhythm guitar*
KATHY CHIAVOLA—*high baritone vocals*
VASSAR CLEMENTS—*fiddle*
JOSH GRAVES—*dobro*
MIKE LILLY—*baritone vocals, banjo*
RON MESSING—*dobro on Nashville Skyline Rag*
LARRY NAGER—*bass fiddle*
MARTY STUART—*mandolin*

DESCRIPTIVE NOTES ARE INSIDE POCKET

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43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

With a career that spans more than 30 years, Red Allen is, without a doubt, one of bluegrass music's all-time greats. His distinctive voice and authoritative rhythm guitar have made him a world-wide favorite with lovers of traditional bluegrass. This is as it should be—no one sings the old-time hard driving grass like Red does.

His masterful handling of classic material often overshadows the fact that for most of his career Red Allen has been one of bluegrass music's greatest innovators. In the 50s, the vocal trio of Red Allen and the Osborne Brothers revolutionized bluegrass singing with their use of high lead and steel guitar style harmonies. In the 60s, Red Allen and the Kentuckians was the first mainstream bluegrass band to feature the melodic banjo of Bill Keith, the first chromatic player. Red also featured the wild, jazzy playing of mandolinists Frank Wakefield and David Grisman, and fiddlers Scotty Stoneman and Richard Greene. All four brought radically new sounds to their instruments.

The cement that held all this together was Red Allen. His powerful, soulful singing and strong rhythm guitar kept his musicians' wildest experiments firmly in the bluegrass style. Even so he was met with some resistance from traditional bluegrass critics. Red didn't mind—he knew what he liked and he did as he pleased. Today, of course, these same innovations are part and parcel of "progressive" bluegrass.

Red is still bringing new sounds into his music. A woman singing high baritone and the recording of non-traditional material like "Last Train to Clarksville" will no doubt displease some of the more conservative bluegrass critics.

Red doesn't mind—he still knows what he likes, and he still does as he pleases.

Notes by Larry Nager

Produced by: RED ALLEN
Recorded at: VASSAR'S STUDIO
Nashville, Tennessee
Engineer: FRANK EVANS
Mix: FRANK EVANS/HARLEY ALLEN

JOHANNES BRAHMS - Waltzes Opus 39

ROBERT SCHUMANN - Fantasiestücke Opus 12

golden age stereo 101



PIANIST

JEAN CARRINGTON COOK

JEAN CARRINGTON COOK, PIANIST

SIDE I

JOHANNES BRAHMS Waltzes opus 39

SIDE II

ROBERT SCHUMANN Fantasiestücke opus 12

Des Abends *(In the Evening)*
Aufschwung *(Soaring)*
Warum *(Why)*
Grillen *(Whims)*
In der Nacht *(In the Night)*
Fabel *(Fable)*
Traumes Wirren *(Dream Visions)*
Ende vom Lied *(End of Song)*



JEAN CARRINGTON COOK born in Richmond, began piano lessons at the age of five. Her early work was under Virginia Haslett Wylie, Ellen Guigon and Florence Richardson Robertson. She attended St. Catherine's School in Richmond, Converse College (South Carolina) and was graduated with a Bachelor of Music degree from Syracuse University.

She further specialized in her field with such masters as John Powell, Ernst Bacon, Heinrich Gebhard and Alexander Lipsky.

Miss Cook has given many recitals in major cities on the East Coast of US. As soloist, she has appeared with the Syracuse Civic and Fairfax Symphony Orchestras. Affiliated with Sigma Alpha Iota International Music Fraternity, she is a performing member of the Friday Morning Music Club of Washington.

She recently gave a series of recitals in Japan, Bangkok, Thailand and Edinburgh(Scotland).

On another Longplaying album(GOLDEN AGE STEREO 1003), Miss Cook plays unusual works by John Powell, Liszt, Scriabine and Chopin.

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"KEPLINGER BLUEGRASS"

The Keplinger Family



"KEPLINGER BLUEGRASS"

The Keplinger Family

Side One

1. KICKING MULE *(Trad.)*	1:48
2. JUST BECAUSE *(Trad.)*	2:19
3. BLACK DIAMOND *(Don Stover)*	1:26
4. MAMA LIKES TO HEAR THAT BLUEGRASS MUSIC	2:03
5. EARL'S BREAKDOWN *(Earl Scruggs) BMI*	1:35

Side Two

1. FOX ON THE RUN *(Tony Haggard) Mann Music*	2:37
2. ORANGE BLOSSOM SPECIAL *(Ervin Rouse) Leeds Music, BMI*	2:28
3. FREE BORN MAN *(Kallison/M. Lindsay) Boom Music BMI*	2:29
4. FOGGY MOUNTAIN BREAKDOWN *(L. Flatt/E. Scruggs) Peer International, BMI*	2:15
5. TENNESSEE (I Hear You Calling Me) *(Nerkirk/Williams) BMI*	2:33
6. JOHN HARDY *(Trad.)*	1:42

MUSICIAN CREDITS:

Banjo	**William Keplinger**
Guitar	**Connie Keplinger**
Mandolin	**Edward Keplinger**
Guitar	**Billy Keplinger**

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P.O. Box 339
Moorefield, West Virginia 26836
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"Hits Forever"



THE BLUE RIDGE

STEREO

Stereo

MARK FOUR RECORDS
LP 1121

"Hits Forever"

THE BLUE RIDGE

In 1946 a vocal group known as The Blue Ridge Quartet was organized in Dallas, Texas. Little did they know that they would become the trend setters of Quartet music, or that they would record more hit songs and break more sales records than any group of it's type.

They were the first group to record and have such hit songs as Peace In The Valley with the late, great Red Foley. Songs such as This Old House, Wings Of A Dove, It Is No Secret, and How Great Thou Art.

Not just in the past, but more recent songs are The Green Green Grass of Home, That Day Is Almost Here, After Calvary, and in 1971 their song, I Know, was the number one song in country gospel music all twelve months of that year.

With all of their awards, from being acclaimed the number one vocal group in America today and their record sales in the millions, they still continue to sing songs that lift the spirits of man and help him to look on the brighter side of life.

If they progress in the future as they have in the past, The Blue Ridge and their band, The Mark Four, will continue to have "Hits Forever."

SIDE ONE

1. THAT DAY IS ALMOST HERE / Tripp - 1:59
2. THE LIGHTHOUSE / Hinson - 2:28
3. THIS OLE' HOUSE / Hamblen - 2:01
4. IT'S WORTH IT ALL / Tripp - 2:16
5. THE EASTERN GATE / Martin - 3:17

SIDE TWO

1. BATTLE HYMN OF THE REPUBLIC / Steffe & Howe - 2:19
2. I'VE GOT A SONG / Tripp - 1:47
3. HE PAID THE DEBT FOR ME / Powell & Little - 1:39
4. THE OLD RUGGED CROSS / Bennard - 2:32
5. HE TOUCHED ME / Gaither - 2:25

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Side 1

Live my life today (2.37)
A. JODOIN - J. BERTHIAUME

Rat City (2.12)
A. JODOIN

Happy (2.28)
D. VALOIS - J. BERTHIAUME

Please don't go (2.30)
A. JODOIN - J. BERTHIAUME

You're fine you're fine (2.08)
A. JODOIN - D. VALOIS - J. BERTHIAUME
all selections translated by C. McDermott

Side 2

Sad boy lamb (3.12)
A. JODOIN - D. VALOIS - J. BERTHIAUME

Stripper (2.58)
A. JODOIN - J. BERTHIAUME

Lies (2.39)
A. JODOIN - J. BERTHIAUME

Spring bed boogie (2.36)
R. TATE - A. FINALDI

You're my woman (2.36)
A. JODOIN - J. BERTHIAUME



ENGINEERS
H. LEISKER - G. DESBIENS

EXECUTIVE PRODUCERS
A. JODOIN - R. TATE

ART DIRECTION
D. VALOIS

PRODUCED BY
LOUIS PARIZEAU

COVER AND BACK DESIGN
MOONSHINE GRAPHICS and A.J.G. COSSETTE

ARRANGEMENTS
LES SINNERS
REMIX ROBERT MORTEN AND DAVID STOCK

FEATURING
ALAIN JODOIN - RICHARD TATE - DANIEL VALOIS
ARTHUR COSSETTE - LOUIS PARIZEAU - ROGER GRAVEL
WALLY ROSSI - RONNY DANN - SERGE LOCAS

AND ALSO
ANGELO FINALDI - BILLY WORKMAN - GEORGES THURSTON
NADIA - MARIE LOU GAUTHIER
DENIS VIOLETTI - SERGE BLOUIN

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JUDITH KAY

EVERYBODY'S TALKIN'

TASTY
100-1



Side One

EVERYBODYS TALKIN'
(Fred Neil) 3:55
Third Story Music/BMI

UM ABRACO NO BONFA
(Joao Gilberto) 4:35
Perf. Rts. Free

IF I WERE A BELL
(Frank Loesser) 3:39
Frank Music Corp./ASCAP

CRAZY YOU
(Judith Kay) 3:45
I Dig Music/BMI

A SHINE ON YOUR SHOES
(Howard Dietz & Arthur Schwartz) 3:10
Warner Bros. Music/ASCAP

TAKE THE "A" TRAIN
(Billy Strayhorn) 2:50
Tempo Music/ASCAP

Side Two

DAY TRIPPER
(John Lennon & Paul McCartney) 3:25
Blackwood Music/BMI

SAN FRANCISCO BAY BLUES
(Jesse Fuller) 3:15
Tro-Hollis Music, Inc./BMI

ONCE I LOVED
(Tom Jobim & Vinicius de Moraes) 3:20
Ipanema Music Corp./ASCAP

CASA FORTE
(Edu Lobo) 4:00
Rodra Music/BMI

Medley:
SUMMERTIME
(George Gershwin & Dubose Heyward) 6:35
Chappell & Co. Inc./ASCAP
MOTHERLESS CHILD
(Traditional)

EU VIM DA BAHIA
(Gilberto Gil) 3:50
Red Network Music/BMI

JUDITH KAY, guitar and vocals
CHAPLIN, percussion (and back-up vocal on "Bahia")

All arrangements by Judith Kay

Recorded at Sono Viso Studio, Rio de Janeiro on
August 20 and 21, 1986
Engineers: Toninho Barbosa and Antonio Vicente
Produced by David A. McClintock
Photography and Cover Design by David A. McClintock

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TASTY
100-1

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Chaplin

Ever since the 60's when I first heard the gorgeous songs of Antonio Carlos Jobim (whom I call "the Cole Porter of Brazil") I've been entranced by that country and its music.

I spent a lot of time learning the great American jazz standards, while at the same time seeking out Tom Jobim's music - as much of it as I could get my hands on. I have to say that his haunting melodies and lush chord changes continue to give me tremendous pleasure, and I find that I return to them again and again.

Later I discovered Joao Gilberto, Edu Lobo, Luiz Bonfa, Gilberto Gil, Elis Regina, Caetano Veloso, Joao Donato and other multi-talented Brazilian writers, guitarists and singers unfortunately little known in America. Caught up by the sensual sound of the Portuguese words meshed with the music, and wanting to know exactly what the lyrics were saying, I began to study the language.

I'm afraid I became happily hooked - on Brazil, its language and its music, and it shows in my repertoire, a sampling of which is here on these sides.

Oh, and here goes...would you believe *another* record dedication? Yes, this album is lovingly dedicated to David, without whose help it would have been - not impossible, but darn difficult. And a lot less fun.

Judith Kay



Our first night in Rio - right off the plane - was spent in the People Jazz Bar, a classy place, as most clubs in Rio are which offer our kind of music.

The great Brazilian pianist/composer Joao Donato was performing, and he was superb. His drummer and percussionist were perfection. Their sense of time extraordinary and their rhythms exceptionally creative. Tight and clean were the words for them.

We wallowed in this sound ecstasy for several hours until Judith found the courage to try her Portuguese on the musicians during a break. The drummer had disappeared and, alas, in the hectic days that followed we never did find out who he was. Judith learned, however, that the percussionist's name was Chaplin (pronounced Sha-PLEEN).

When cards were exchanged, he very carefully pronounced *her* name "Jzu-jee-chee Kye", the phonetic pronunciation Brazilians give Judith Kay's name when it is written. She introduced herself that way from then on.

Somehow, staying up all night in Rio de Janeiro isn't as ruinous as in the States. We met and heard wonderful musicians, ate and drank prodigiously, consumed gallons of "cafezinhos" (Brazil's superb, aromatic espresso coffee served in tiny, white, china cups on every street corner) and felt quite wonderful. Then we suddenly realized that only four days remained for us in this most beautiful of cities.

During one of our late night club crawls Alex Malheiros, the bassist who gives Brazil's jazz-fusion group Azymuth its solid, driving foundation, mentioned a studio where they preferred to record, a place called Sono Viso.

The name stuck with us as did our meeting with Chaplin. It was obvious that Judith should record before we left Brazil.

After dozens of hilarious phone calls where both sides only partially understood the other, we set up the recording session. Unbelievably, the studio had time available and Chaplin could and would be there.

Studio time was limited and our departure date was coming up fast. I convinced Judith to make no more than two cuts of any tune. This in not her usual style. She likes to work things out with great thoroughness and know exactly what she is going to do before she does it. So, in about 5 hours she laid down 15 tunes, playing and singing while Chaplin established the basic rhythm pattern. Another five hours studio time was spent overlaying Chaplin's additional percussion tracks, making a grand total of just ten hours music-making time. Phenomenally fast for any recording session.

The studio itself was remarkable to me. It was small but well thought-out. I was particularly struck by the equipment. There was a Studer board which fed a one-inch 8-track Studer recorder. All the microphones were either Neumann or Sennheiser.

When we started the session they sat Judith in the studio and our incredibly young engineer Antonio Vicente asked her to play and vocalize a bit. After about 30 seconds he said "OK!" and Judith asked, "What do you mean, OK?" He said, "Let's record!". Neither of us could believe it. Our experience in other studios had been that it takes forever to set up microphones, check levels, worry infinitely about tone quality and argue a lot about the results.

All of these songs were recorded without noise reduction of any kind. Artificial reverb was added, however, during master-mixing by way of a space-age looking free-standing German unit which I understand set the studio back some 25 thousand American dollars.

Chaplin arrived with bags and bags of percussion gadgets, many handmade. He also brought bongos, congas, various tambourines and other exotic pieces of equipment we'd never seen before.

His careful choice of instruments was a joy. We were about to do "A Shine on Your Shoes", so we explained to Chaplin that this was a number identified with Fred Astaire. Smiling, he started to rummage through the trash baskets in the control room, and turned up two Coke bottle tops. That's the "tap dancing" you'll hear on that cut.

Our next to last evening in Brazil, and the third at Sono Viso, was spent mixing, and finally we emerged totally exhausted. Around 2 AM Saturday morning we hailed a taxi and took yet one more life-threatening cab ride back to our hotel, not knowing what we had wrought.

There was no time to think about it. That same night, our last in Rio, Chaplin and his friend Ines gave us a going away party and invited about 25 of their friends, many of them musicians, to help see us off.

We, American fools that we are, arrived at the appointed hour of 9 PM. Well, in Rio it doesn't work that way. We were the only ones there! About 11 PM some people began to straggle in. The later it got, the more people came.

At about 2 AM the party was going pretty strong, everyone taking turns on Judith's guitar. (We can't for the life of us figure out why no one else brought one. Everyone in Brazil plays the guitar). The singing and playing got pretty intense. Various percussion instruments were beat senseless and the din rose frighteningly - to me, at least.

All Brazilians must be used to this process, however, because we heard not a peep from any of the other apartment dwellers.

Sometime after 3 AM we reluctantly wrenched ourselves away just in time to pack and catch our flight back to New York. The goodbyes were a bit tearful, with lots of kissing on *both* cheeks, a lovely Brazilian custom.

As we left the party and got on the elevator we were hugged and told, "Don't worry, you can sleep on the plane".

David A. McClintock

Stereo
CS 9778
COLUMBIA

People/The Tymes

The Look Of Love
Alfie/For Once In My Life
The Love That You're Looking For
For Love Of Ivy
City
Wichita Lineman
People
The Way Of The Crowd
Those Were The Days
God Bless The Child
Make Someone Happy



Produced by Jimmy "Wiz" Wisner
Production Assistant: Billy Jackson
Arranged and Conducted by Richard Rome
Sound Supervised by Warren Vincent

Stereo CS 9778

Columbia

THE TYMES
PEOPLE

Side 1

THE LOOK OF LOVE
(From "Casino Royale")
ALFIE/FOR ONCE IN MY LIFE
THE LOVE THAT YOU'RE
LOOKING FOR
(Ain't Gonna Find It Here)
FOR LOVE OF IVY
(From "For Love of Ivy")
CITY
WICHITA LINEMAN

Side 2

PEOPLE
(From "Funny Girl")
THE WAY OF THE CROWD (BMI)
THOSE WERE THE DAYS
GOD BLESS THE CHILD (BMI)
MAKE SOMEONE HAPPY
(From "Do Re Mi")

The selections are ASCAP except where noted.

Engineering: Roy Halee, Fred Catero, Don Puluse, Stan Weiss

Yes, the time for The Tymes is ri-i-i-i-ght now! Right here in this neat package you've got a beautiful volcano of unusual sounds. The Tymes happen to be a very out-of-sight group that dares to take songs that somebody *else* owns without question—and, yes, they turn it on so that it's *theirs* all of a sudden.

All right, gang, shall we take just one example for study? Like *People?* Well, if anyone *ever owned* a song, it would be this one owned by Miss Barbra Streisand. But The Tymes rush in where angels fear to tread and suddenly *People* is in their own bag. This is not to question Barbra's authority—it just shows how these kats can get into *any* song. It's their own special sound that makes all their recordings happen like it's a brand-new ball game.

The Tymes' sound is a unique product made up of many parts. To go back to the beginning, they won a talent contest on a Philadelphia (yes, they're Philly kats) radio station (in the grand old American tradition) and were brought to the attention of Billy Jackson, who became their manager and all-'round something-else catalyst. (He is the production assistant on this album.) Then, in the same grand old American tradition, their first single was a number-one hit. You probably remember it—it was "So Much in Love."

Right now they've got this album which is so hot it's very kool, and the five of them (all *original* members, which is very groovy) are planning a trip to Vietnam under the sponsorship of the U.S. Government as well as a European tour to England, Spain, Germany and France. Like we believe in sharing our musical wealth with the rest of the world.

The five are George Williams, the tenor lead singer; George Hilliard, the second tenor, who is the deadpan yet hilarious live wire of their live performances; Don Banks, "the quiet one," who sings bass; Norman Burnett, baritone, "the dressy one," and Al "Caesar" Berry, who is known as "the girl-watcher." Richard Rome backs them with his marvelously contemporary arrangements.

These five make it for just about everyone. They consider themselves in the tradition of the Ink Spots, the Platters and the Mills Brothers. In addition, they often dig into the bags of The Temptations and The Four Tops with the magnetic drive and excitement you would expect—and the college kids dig them the most. It's all here and great. Have a taste right now!

(Cover illustration: *(l. to r.)* George Hilliard, George Williams, Al Berry, Norman Burnett, Donald Banks.)

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JAZZ FROM
THE HILLS
COUNTRY
ALL STARS
JETHRO BURNS
CHET ATKINS
HOMER HAYNES
JERRY BYRD
DALE POTTER
CHARLES GREAN
& ERNEST NEWTON, JOHN FRIGO,
FRANK RULLE & MARTY RUBENSTEIN

During his years as RCA Victor artist, producer and executive, Chet Atkins assembled several instrumental recording groups built around fellow studio musicians. There were the Rhythm Rockers, who released two singles in 1957. Later groups of studio players were assembled for specific albums like Superpickers (1973), the Atkins String Company (1975) and the First Nashville Guitar Quintet (1979).

It started in 1952 with the Country All Stars. The group was built around a nucleus of Chet, Homer Haynes & Jethro Burns (who backed Chet on many of his early RCA recordings), bassist Charlie Grean and steel guitarist extraordinaire Jerry Byrd, then enjoying his greatest popularity in the years before pedal steel became fashionable.

Indeed, the All Stars' recordings are but a blip in Chet's memory today, understandable given countless sessions he's done since his first sessions in the 40's. RCA session files, however, reveal All Stars personnel varied from session to session. Local studio musicians were used on All Stars recordings done at RCA's New York and Chicago studios. Nashville studio fiddler Dale Potter was only on two sessions.

The origins of the group actually went back well over a decade. In the late 30's Homer and Jethro were part of a Knoxville pop/jazz stringband known as the Stringdusters along with bassist Aychie Burns (Jethro's brother) and lead guitarist Charlie Hagaman. They performed over WNOX Radio, which is where Chet met them when he worked there as a staff musician during World War II before moving to other radio jobs. All Stringdusters, Homer & Jethro included, served in the military and reunited in Knoxville after the war.

In 1948 Chet had only recently signed an RCA Victor recording contract, and had returned from Colorado to WNOX as a staff musician. In addition to working at the station he started working stage shows with Homer & Jethro. Chet recalled in his autobiography, *Country Gentleman*, that they were billed as Chet Atkins and his Colorado Mountain Boys featuring Homer & Jethro. But the sound was that of the Stringdusters.

"*When (the members) got back,*" he remembers, "*Charlie Hagaman never rejoined. So I kind of replaced him and we would play some of the arrangements that the Stringdusters had done.*"

Homer & Jethro had also backed Chet on many of his best-known early RCA sides like *Galloping On The Guitar, Main Street Breakdown* and *Barber Shop Rag*, which hinted at the sound of the Stringdusters and the All Stars. Chet left Knoxville to work as guitarist with the Carter Sisters, but came with them to Nashville in the early 50's, where he began his studio career. Having left King Records for RCA, the Chicago-based Homer & Jethro were also doing well themselves by that time. In 1949 they and June Carter had a huge hit with their parody of the Margaret Whiting-Johnny Mercer pop hit *Baby It's Cold Outside*.

According to Homer & Jethro authority Dave Samuelson's January 5, 1989 interview with Jethro, the last interview before his death from cancer on February 4, 1989 a few All Stars sessions simply took place at the end of sessions the group was doing with other RCA artists.

"*Steve (Sholes) got Homer & Jethro and Chet in at the same time so we could back each other up. Somebody came up (with the idea) let's do some instrumentals, with the guys here. There wasn't any big thought behind them.*" They were, he said, "*done primarily to fill studio time.*"

Picking material for the All Stars, says Chet, was easy. "*Homer & Jethro were such great musicians and they know every standard ever written,*" he explains. Chet remembers the major contrasts in the group played Jethro's breathtaking improvisations, clearly inspired by Django Reinhardt, against Chet's and Byrd's more melodic approach.

"*I guess the slow ones would probably be me and Jerry Byrd because we didn't improvise that much. I'm more of a melody man and so is Jerry. But Homer & Jethro, (improvisation) was very new for them. I never was really great of that. I didn't enjoy it as much as they did because I didn't improvise to the same extent. We'd work out the tunes, the intro and the endings, and stuff.*"

Their first recordings took place on May 18, 1952 in Nashville. Four numbers were completed, including an excellent version of *Stomping At The Savoy*, the 30's swing standard first recorded in 1934 by bandleader Chick Webb, followed by the better known 1936 Benny Goodman versions.

Though Jethro kicks it off, Byrd is no slouch. Alone with his masterful sense of touch, he used his volume control at one point to get a "wah-wah" sound. Chet's playing, done on the electrified D'Angelico archtop guitar he used before he began playing Gretsch guitars, draws on the trademarks of his early sound before Jethro gives it back. The others riff behind Jethro at one point, an old big band trick they'd use again.

Tennessee Rag was Chet's adaptation of the traditional public domain fiddle tune *East Tennessee Blues*. The old pop standard *Do Something*, written by composer Sam Stept with lyrics by Bud Green, was sung ably by Homer. The novelty *My Little Girl* had been recorded by various country and western swing groups and sung in a loose, barroom unison by everyone.

Their next session took place on October 15, 1952 at Brown Brothers Studio in Nashville where the group, bolstered by the dynamic fiddle of Dale Potter, recorded four more songs. *It Goes Like This*, written by Irving Caesar (composer of *Just A Gigolo*) and Cliff Friend (writer of *Lovesick Blues*) is a corny Tin Pan Alley number sung, according to Dave Samuelson, by Jethro (one of his infrequent solo vocals) in a call and response fashion with Chet. Potter and Byrd both contribute brief solos. As on *My Little Girl*, the vocal chorus is strictly tongue in cheek.

Midnight Train, written by Chet and Jethro is a blues clearly designed to feature everyone. Note Chet's bass-string rhythm (among the few times he and not Homer played on rhythm guitar) behind Jethro. Byrd also plays his famous "wah-wah" riff, accomplished by picking the strings and quickly turning up his volume control so the sound seems to swell. Potter plays a high-string blues improvisation. Byrd's solo simply riffs over the rhythm, at one point quoting the melody of the R & B hit *The Hucklebuck*, a song that itself was stolen from Charlie Parker's bop classic *Now's The Time*.

What's The Reason (I'm Not Pleasing You), another Tin Pan Alley ditty, and a 1935 hit for its co-writer, pop vocalist Pinky Tomlin, is more melodic. Potter plays a soaring introductory statement of the melody, this time Homer plays the vocal straight and everyone gets a chance to shine. Atkins plays a tough solo, followed by Byrd and then by Jethro.

The 1937 Tommy Dorsey hit, Irving Berlin's *Marie*, has a more complex arrangement. The song was part of the old Stringdusters' repertoire and was clearly inspired by the Dorsey recording. Jethro and Chet play a driving riff behind Byrd's outstanding, melodic solo that was copied from the Dorsey record. Homer's guitar maintains the tempo, as big band guitarists of the 30's often did. According to Dale Potter, the October 16 session was split with Dallas country singer and RCA artist Bobby Williamson: two recordings at Brown Brothers produced by Steve Sholes. It wasn't intended to become a Country All Stars session, but it did, and it accounted for some of Dale Potter's finest moments on record.

Potter, only recently home from the Korean War when he returned to sessionwork, had created his instrumental *Fiddle Patch* from the melody of Spade Cooley's 1945 instrumental *Oklahoma Stomp* which featured Joaquin Murphey on steel guitar. Chet had heard him play the song and one night at the Grand Ole Opry told him backstage he'd try to get it recorded. At the session, which commenced at 7pm, he recalls, "*I had a headache and Chet's wife Leona was giving me aspirin.*"

After Williamson was finished recording, the musicians were packing up when Potter saw Atkins walk over to Sholes, tap him on the shoulder and whisper in his ear. After a brief conversation, Chet announced "*everybody take their instruments back out.*"

Within a few minutes they were working out the changes for *Fiddle Patch* and cut the song in one take. On the tape just before the take begins someone can be heard suggesting a title of *Potter's Wheel* even though it originally went on the RCA logs as *Untitled No. 2*. Atkins later named it *Fiddle Patch*. It became a popular Potter showcase and set the standard for double-stop work. Even Jethro, whose work usually led the way, has to play catchup to Potter. Homer strums furiously as Potter's improvisations soar in the swinging, no holds barred style of jazz fiddler Stuff Smith.

Potter's second fiddle showcase was originally known as *Cowbilly Boogie* because of its boogie beat. "*I'd heard a fiddler play a boogie while in the Army in Korea,*" he remembers. "*I more or less put it together in my mind in 1951 and 1952.*"

The basic theme came from Tommy Dorsey's classic *T.D.'s Boogie Woogie*. The final title, however, was *Fiddle Sticks*. "*Chester named both songs,*" says Potter.

He is driving and witty throughout, borrowing the stop time riff from Bob Wills *Fat Boy Rag* as both Homer and Atkins play catch-up. Even Homer has to play extremely hard rhythm to keep up with Potter. Potter's tone is so raw and his bow attack so heavy it seems miraculous it remained in one piece.

SIDE 1
STOMPING AT THE SAVOY
TENNESSEE RAG
DO SOMETHING
INDIANA MARCH
SWEET GEORGIA BROWN
MIDNIGHT TRAIN
IN A LITTLE SPANISH TOWN
MY LITTLE GIRL

SIDE 2
THE LADY IN RED
MARIE
IT GOES LIKE THIS
WHAT'S THE REASON (I'M NOT PLEASING YOU)
WHEN IT'S DARKNESS ON THE DELTA
THE VACATION TRAIN
FIDDLE PATCH
FIDDLE STICKS

Their next session was done at RCA's New York City studios on March 19, 1953 and again it was a complete All Stars date. The 1935 pop number *The Lady In Red* is a showcase for Homer and Jethro's talents from the Stringdusters days and sounds much like *Tico Tico* on their 1962 *Playing It Straight!* LP. Jethro, with zest and percussive, takes it through a sparkling, melodic romp while the others back him.

(When It's) Darkness on the Delta, a 1933 tune was, according to Dave Samuelson, an early favorite of country instrumentalists. He points out that the Farr Brothes, Hugh and Karl, cut a version for Standard Transcriptions in the mid-30s. It undulates from the first note, beginning with an eloquent statement of the melody by Chet, using the vibrato device on his D'Angelico electric guitar, followed by another chorus of melody from Atkins and a reprise of the melody by Byrd, who hands it back to Chet, who now embellishes his melody work with harmonics and string bending before again giving it to Jethro.

In A Little Spanish Town is Jethro's masterpiece. He and Chet state the theme in unison and Jethro takes off on his own. His Django-like improvisations, sparkling and witty, account for most of the tune, followed by a Byrd chord solo and a break in octaves (another Django trademark) from Chet.

Dave Samuelson correctly points out that Atkins took the intro from *Sweet Georgia Brown* from the 1937 version Reinhardt recorded with jazz fiddle genius Eddie South at a sedate tempo. However, given the more driving rhythm, it's likely the version that inspired it was the 1938 remake done wit Stephane Grappelli and the Quintet of the Hot Club of France for Decca.

Chet's intro quotes from both Django recordings. He and Jethro state the melody in harmony, wit Jethro taking the high part. Byrd, playing harshly, then sliding into his more characteristically mellow sound, hits the melody again. Jethro then takes off on a sweeping solo during which he uses more Django-inspired riffs. Chet's inventive chorus combines single string and double-stop work before he and Jethro take off on a variation of the melody.

Following a session with Hobo Jack Turner in New York on March 20, 1953 they cut one number, *Indiana March*, a 1928 instrumental by the Hawaiian group the Hanapi Trio. This old String Dusters chestnut is a Jethro showcase, though Atkins and Byrd play so hard and with such fire (understandable in the case of Byrd, even then a connisseur of Hawaiian music) you can hear, if you listen carefully, the noise from their picks. No further All Stars tracks were cut in 1954.

A train sound, dubbed from a noisy sound effects disc, kicks off *The Vacation Train*, recorded August 17, 1955 in Chicago at a split session for the Johnson Family and Homer & Jethro. Chet wasn't present. Only Homer, Jethro and a trio of top Chicago musicians including drummer Frank Rulle, Johnny Frigo, a brilliant jazz violinist (he plays bass here) and pianist Marty Rubenstein were present.

The great mystery of this number, one that neither myself nor Dave Samuelson have been able to solve, is the identity of the lead guitarist playing in a Chuck Berry/T-Bone Walker style. No one is listed on the RCA session ledgers, nor is the playing characteristic of Homer or Chet. Frigo himself cannot remember.

Jethro's memories of the All Stars in 1989 were foggy, perhaps because of his illness. But even in previous interviews, he was casual about the All Stars sessions. "*I never did think it was much of a big deal. It could have been. They just didn't put the time and the effort in it. We always just considered it another job, another session.*"

Chet's exuberance on these sides, like most of his early solo recordings, differed considerably from the more relaxed playing he's done for the past two decades or so. He explains it thusly:

"*I was really ignorant musically in those days, and just played with a lot of fire because I didn't know any better. After you're in the business quite awhile you learn the difference between good and bad ... and you try to sort out the bad and you become a little too critical. I'll play something (today) and I'll wonder what so-and-so would think of that. Back in those days I didn't give a damn.*"

Jerry Byrd recalls the sessions more fondly. "*Our imagination went beyond country music.*" says Byrd, referring to the unending session work he, Chet and the others did in the early 50s. "*We went in and winged it, we didn't have any arrangements. We had a lot of fun doing those. All we worked up was the intros or the endings and after that you were on your own. We just did it to break the monotony.*"

To many fans of country instrumentals, the Country All Stars have been a Holy Grail. One 10" LP, aptly titled *String Dustin*, and issued in 1954 is now a collector's item. Six singles were also released. In 1978 the 10" LP was reissued in Japan with two Atkins solo recordings, *Country Gentleman* and *Rainbow* added to stretch it to a 12" album. However, the complete All Stars material has never been released all in one place until now.

In the end, the Country All Stars were a footnote to the distinguished careers of the musicians who worked on them. However, the musical quality reflects a looser Nashville, when musicians simply letting their hair down could play live, flawless music in the studio with minimal rehearsal. Could most of today's Nashville studio musicians ever make recordings this loose and natural? It's debatable.

Rich Kienzle, Greensburg, Pennsylvania, March, 1989

MAY 18, 1952; (21:00-12:00); Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin/leader. CHESTER B.: Chet: ATKINS: guitar. HOMER HAYNES: guitar. JERRY BYRD: steel guitar. ERNEST: Ernie: NEWTON: bass

E2-VB-6273	STOMPING AT THE SAVOY		LPM 3167
E2-VB-6274	TENNESSEE RAG	20-47-4931	
E2-VB-6275	DO SOMETHING	20-47-5255	
E2-VB-6276	MY LITTLE GIRL	20-47-4931	

OCTOBER 15, 1952; Brown Radio Productions [10:00-13:00]; Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin. CHESTER B.: Chet: ATKINS: guitar/leader. HOMER HAYNES: guitar. JERRY BYRD: steel guitar. CHARLES R: GREAN: bass. DALE POTTER: fiddle

E2-VB-7624	IT GOES LIKE THIS (THAT FUNNY MELODY)	20-47-5056	
E2-VB-7625	MIDNIGHT TRAIN	20-47-5056	LPM 3167
E2-VB-7626	WHAT'S THE REASON (I'M NOT PLEASING YOU)	20-47-5291	
E2-VB-7627	MARIE	20-47-5291	LPM 3167

OCTOBER 16, 1952; Brown Radio Productions [19:00-22:00]; Nashville, Tennessee; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin. CHESTER B.: Chet: ATKINS: guitar/leader. HOMER HAYNES: guitar. CHARLES R: GREAN: bass. DALE POTTER: fiddle

E2-VB-7645	FIDDLE PATCH	20-47-5129	
E2-VB-7646	FIDDLE STICKS	20-47-5129	

NOTE: This was a split session with Homer & Jethro. Originally 7645 was titled: Untitled No. 2 and 7646: Cowbilly Boogie. Also the single release was possibly never issued.

MARCH 19, 1953; RCA Victor Studio, 2, [20:30-23:30]; New York, New York; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin. CHESTER B.: Chet: ATKINS: electric guitar. HOMER HAYNES: guitar/leader. JERRY BYRD: steel guitar. CHARLES R: GREAN: bass

E3-VB-0877	THE LADY IN RED		LPM 3167
E3-VB-0878	WHEN IT'S DARKNESS ON THE DELTA	20-47-5767	LPM 3167
E3-VB-0879	IN A LITTLE SPANISH TOWN	20-47-5767	LPM 3167
E3-VB-0880	SWEET GEORGIA BROWN	20-47-5590	LPM 3167

MARCH 20, 1953; RCA Victor Studio, 2, [15:00-18:00]; New York, New York; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin. CHESTER B.: Chet: ATKINS: electric guitar. HOMER HAYNES: guitar/leader. JERRY BYRD: steel guitar. CHARLES R: GREAN: bass

E3-VB-0884	INDIANA MARCH	20-47-5590	LPM 3167

NOTE: Split session with Jack Turner.

AUGUST 17, 1955; RCA Victor Studio, [14:00-17:00]; Chicago, Illinois; A & R Representative: Steve Sholes
KENNETH: Jethro: BURNS: mandolin. HOMER HAYNES: guitar/leader. JOHN FRIGO: bass. FRANK RULLE: drums. MARTY RUBENSTEIN: piano

F2-WB-0757	THE VACATION TRAIN	20-47-6255	

NOTE: Split session with The Johnson Family & Homer & Jethro.

PRODUCED BY: Steve Sholes
RE-ISSUE PRODUCED BY: Richard Weize
PHOTOS: Chet Atkins, Keith Kolby & Richard Weize Collection
MASTERED BY: Bob Jones
THANKS TO: Jethro Burns, Chet Atkins, Jerry Byrd, Dale Potter and Johnny Frigo
SPECIAL THANKS TO: Dave Samuelson for his assistance, his expertise on the career of Homer & Jethro and the use of portions of his 1987, 1988 and 1989 interviews with Jethro Burns.
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World Music Service

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2. Open - Building Chords ..... :13
3. Open Same - Drums Only ..... :13
4. Open Same - Bass and Piano Only ..... :12
5. Drum Roll and Fade ..... :15
6. Big Show Opening ..... :07
7. Easy Ending w/Bass, Piano, Drums ..... :09
8. Same w/Horns ..... :09
9. Up Tempo Ending ..... :09
10. Open - Scary or Weird ..... :18
11. End - Scary or Weird ..... :19

STINGS
12. Bass and Drums ..... :07
13. Up Tempo ..... :05

TEXTURES
14. Ominous ..... :29
15. Cue 14 - Bass and Horns Only ..... :27
16. City Syncopated ..... :25
17. City Syncopated w/Bass and Horns Only ..... :25
18. City Chase ..... :25
19. Action Pattern - Drums Only ..... :27
20. Action Pattern - Drums and Bass ..... :27
21. Movement ..... :25
22. Movement w/Horns ..... :25
23. City Life - Version 1 ..... :37
24. City Life - Version 2 ..... :25
25. City Life - Version 3 ..... :26

SOLO HORNS
26. Wah-Wah Horns ..... :26
27. Wah-Wah Horns (underwater) ..... :26
28. Start of Horse Race ..... :16
29. Horn w/Mute ..... :20
30. Fanfare ..... :10

TEMPOS
31. Samba ..... :21
32. Disco ..... :46
33. Disco - Drums Only ..... :46
34. Waltz ..... :57
35. Syncopation ..... :32
36. Tango ..... :38
37. Tango w/Horns 1:10
38. Hora 1:10
39. Rhumba ..... :56
40. March ..... :49
41. Polka ..... :30

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CREDITS

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Side II

MOODS
1. Cocktail Bar 44
2. Cocktail Bar - Drums and Bass Only 44
3. Swing 29
4. Dread 1 05
5. Bright Activity 26
6. Oriental 1 08
7. Oriental #2 39
8. Lullaby 25
9. Lullaby - Electric Piano Only 25
10. Silent Movie Pursuit 53
11. Jazz Moods'
    A. Rag 1 13
    B. Boogie 55
    C. Boogie Bass and Drums 55
    D. Swing 31
    E. Bebop 27
    F. Progressive 1 00
12. Military 33

BASS AND DRUMS
13. Walking 55
14. Up Tempo 50
15. Slow 1 09

ELECTRIC PIANO
16. Runs Up The Scale (twice) 13
17. Run Up The Scale (slower) 13

BRIDGES
18. Trumpet and Sax (alto) Blues Riff 20
19. Jazz Bridge #1 17
20. Cue 19 - w/Drums and Bass Only 16
21. Jazz Bridge #2 30
22. Cue 21 w/Drums and Bass Only 30
23. Horns - Sultry Trumpet - Mute/Sax 39
24. Cue 23 - Full Group 39

MUSICEFFECTS

USING MUSIC CUES

In general, music is used to enhance, accentuate and direct the flow of action of the plot of an audio, audio-visual or dramatic production. The sequence of events can be more clearly tied together, helping to direct and sustain the action or focus of attention.

"Music Cue" is a self-explanatory term when used in the production of audio-visual materials. The "cue" signals a beginning or change in action and/or scene. This "signalling" prepares the listener for change, thus permitting a smooth transition and story flow, sustaining the action.

"Bridges" are used when the script requires the scene or action to make an abrupt change, for instance, when moving from one piece of action to another or one set to another. The same holds true for film production during fades, dissolves and transition shots.

"Background Music" can be used to heighten the excitement or drama of the spoken or visual action. An opening or ending "background" frames the action, giving it more definite form and cohesiveness.

"Stings" are used to punctuate a specific happening in the case of drama or action sequences. A visual can be enhanced with additional attention being brought to focus by using a "sting".

"Rhythms" are a form of "background" and can be chosen to match the type of action or visual activity taking place, i.e., light industrial, party, traffic scene.

The instruments used on this recording include drums, bass, horns, and electric piano. If it is found necessary to "enlarge" the sound, overdubbing can take place in a studio equipped for that process, adding other percussion and/or melodic instruments. Be creative with music cues, but don't overdo it to the point of distraction from the drama, action or visual intent.

GSLP-4612

GATEWAY RECORDINGS


STEREO

JEFF MEAD
VOLUME ONE

"TASTE & SEE"

TASTE & SEE THE LORD IS GOOD
OUT YOUR HAND IN HIS
TAKE THE LOVE HE OFFERS YOU &
LAY YOU GENTLY DOWN

LAY YOU GENTLY IN HIS ARMS
FEEL HIS HEART NEXT TO YOURS
LAY YOU GENTLY IN HIS LOVE
YES, THE LORD IS GOOD

"FALL TURNS TO WINTER"

IN THE DARKNESS, OF BEGINNING, WHEN THE EARTH
WAS COLD, YOU WERE PRESENT, IN MY HEART, LOVE
FROM TIME UNTOLD. IN THE MORNING, OF
CREATION, WHEN THE SUN DID SMILE, YOU
AWAKENED, SOON TO SLUMBER, LOST IN EARTH'S
DARK TRIAL. LOST IN LONLINESS & TEARS YOU
PAINT YOUR FACE & TRUST YOUR FEARS.

ONE BY ONE YOU HAVE TURNED THE LOCK WHILE I
STOOD OUTSIDE THE DOOR. THE DARKNESS
LAUGHED & IT MOCKED MY NAME 'CAUSE
YOU CAME TO ME NO MORE. BUT MY LOVE ISN'T
LEAVIN' IT ALWAYS STANDS, THO IT MAY LOOK
LIKE NOTHIN' AT ALL. YOU HAVE MY LIFE WHICH
I GAVE TO YOU & I'LL LIFT YOU EACH TIME THAT
YOU FALL

ONE BY ONE YOU HAVE TURNED THE LOCK WHILE
I STOOD OUTSIDE THE DOOR. THE DARKNESS
LAUGHED & IT MOCKED MY NAME 'CAUSE YOU
CAME TO ME NO MORE. AND THE LAUGHTER WAS
HOWLIN' IN MY EARS AS I PARTED WITH MY
OWN SON, WHILE HE HUNG FROM THE EARTH ON
THE LIMBS OF A TREE. YET HE SAID IT IS FINISH-
ED WHAT I HAVE BEGUN.

AND THE FALL TURNS TO WINTER, THE WINTER
SPRIUG, & THE LEAVES THAT WERE DEAD NOW LIVE,
THE LOVE THAT I FEEL IN MY HEART FOR YOU
NEVER DIES BUT JUST LOVES TO GIVE.

AND THE DOORS THAT YOU CLOSED ALL ARE OPEN
NOW, LIKE THE TOMB OF A DEAD MAN RAISED.
AND THE PAIN THAT YOU KNEW HAS BEEN TURNED
TO JOY, THE DESPAIR HAS BEEN TURNED TO
PRAISE

{4TH VERSE}

AND THE SONG THAT YOU HEAR IS THE SONG OF
LIFE, ALL CREATION HAS LONGED TO SING, NOW
THE TREES CLAP THEIR HANDS & THEY DANCE.
FOR YOU, WHILE THE MOUNTAINS WITH LAUGH-
TER RING.

{4TH VERSE}

"THE EYES GOD GAVE ME"

IN THE LIGHT OF YOUR EYES, ALL MY DARKNESS
JUST FADES, 'TILL THE MORNING IS ALL I CAN
SEE, THO IM FOOLISH & OFTEN LET MY
FEELINGS RUN AWAY, IT'S NOT THE WAY, I EVER
MEAN FOR IT TO BE.

YOU'RE A GIFT, & MORE THAN THAT, YOU'RE A
DREAM NOW COME TRUE. THERE'S NO WAY
TO EXPLAIN HOW I FEEL, YOU'RE A SONG,
I COULD NOT WRITE, GOD ALONE HAD THE
WORDS, I AM YOURS, BY HIS LOVE WE ARE
SEALED

IN YOUR EYES, I SEE THE SUNSHINE, IN
YOUR LAUGHTER, I HEAR THE RAIN, IN YOUR
HEART, THERE'S LOVE, EVERLASTING, AND
IN YOUR ARMS, IM ALWAYS AT HOME. THERE'S
NO MORE BEAUTIFUL WOMAN, IN THIS WHOLE
WIDE WORLD, THOSE ARE THE EYES GOD GAVE
ME

LIKE A PICTURE ON MY WALL, OF A MISTY
AFTERNOON, IN A FOREST, WHERE
QUIETNESS SINGS, THAT'S THE PEACE
YOU HAVE BROUGHT TO A HEART THAT WAS
COLD, LIKE A BIRD HEALS FROM BROKEN
WINGS

{3RD VERSE}

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"I WISH I COULD WHISTLE"

I WISH I COULD WHISTLE IN MY HEART,
I WISH I COULD START, LIKE THE ENGINE
ON AN OLD FREIGHT TRAIN, JUST A ROLLIN'
DOWN THE LINE. EACH REVOLUTION,
KEEPIN' TIME, IF I COULD WHISTLE, I
WISH I COULD WHISTLE, IN MY HEART

I, CAN'T TELL YOU THE REASON, I BEEN
FEELIN' SO LOW, BUT THIS FEELIN' WON'T
GO, AND MY WHEELS, THEY DON'T SEEM TO
WANNA TURN, I BEEN POURIN' ON THE
FUEL, BUT JUST LIKE A STUBBORN, A
STUBBORN OLD MULE, I WON'T WHISTLE,
NO, I WON'T WHISTLE, IN MY HEART

WELL YOU SAW ME JUST A DRIFTIN' AND
LIFTIN' MYSELF, THAT LOAD WAS TOO HEAVY
TO BEAR, I WAS CLAWIN' & SCRATCHIN',
FIXIN' & APATCHIN', 'TILL THAT OLD
ENGINE WAS TIRED, OF GETTIN'
NOWHERE

NOW I, THANK YOU, I CAN WHISTLE, IN
MY HEART, YOU GAVE ME A START, NOW
MY WHEELS, THEY'RE BEGINNIN' TO ROLL
ALONG, ALL I NEEDED WAS AN
ENGINEER, SOMEONE TO DIE, ALL
THOSE LONLEY TEARS, AND GET ME
WHISTLIN', LIKE YOU GOT ME
WHISTLIN', IN MY HEART.

ALL I NEEDED, WAS AN ENGINEER,
SOMEONE TO DIE, ALL THOSE LONLEY
TEARS, AND GET ME WHISTLIN', LIKE
YOU GOT ME WHISTLIN', IN MY HEART

"IT'S NOT AS THOUGH"

IT'S NOT AS THOUGH IM ALWAYS AWARE
OF YOUR ARMS AROUND ME
BUT I WALK WITH YOU
I KNOW YOUR LOVE SURROUNDS ME

THERE'S TIMES I MIGHT HAVE TURNED
AWAY, BUT LORD WHAT WOULD I DO
NO ONE ELSE HAS THE WORDS OF LIFE
TO FILL MY HEART, NO ONE ELSE BUT YOU
NO ONE ELSE BUT YOU

YOU ARE MY TRUE DESIRE
MY REASON TO LIVE
MY LIFE IS IN YOUR HANDS
IVE NOTHING ELSE TO GIVE

{1ST & 2ND VERSES}

"YOUD BETTER WAKE UP"

WELL YOUD BETTER WAKE UP 'CAUSE
ITS A BEAUTIFUL DAY
BIRDS ARE SAYIN' SUN IS RISIN',
BUTTEERFLIES ARE BUTTERFLYIN'
BETTER WAKE UP 'CAUSE ITS A
WONDERFUL DAY, AND I WANTA
SPEND IT ALL WITH YOU

{ REPEAT }

JUST A YAWN OR TWO & YOU'LL BE
ON YOUR FEET WITH A SMILE
AND THE RADIO & TV LETS GO
WALKIN' AWHILE
YOUD BETTER WAKE UP 'CAUSE
ITS A GLORIOUS DAY, AND I
WANTA SPEND IT ALL WITH YOU

YOUD BETTER OPEN YOUR EYES 'CAUSE
ITS A BEAUTIFUL DAY
CLOUDS ARE FLYIN' THRU THE SKY 'N
HAPPINESS IS MULTIPLYIN'
OPEN YOUR EYES 'CAUSE ITS A
WONDERFUL DAY, AND I WANTA
SEE IT ALL WITH YOU
RUB YOUR SLEEPY EYES & LET THE
SANDMAN KNOW
ITS TO GET A MOVE ON 'COUSE
GOT PLACES TO GO
OPEN YOUR EYES 'CAUSE ITS A
GLORIOUS DAY, AND I
WANTA SEE IT ALL WITH YOU

{1ST VERSE}

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"WARM COAT"

JUST LIKE I WOULDN'T BE WITHOUT MY WARM COAT
IN THE HOWLIN' WINTER WINDS
JUST LIKE THE COLORS WALKIN' THRU THE FOREST
WHEN SUMMER ENDS
JUST LIKE THE SILENCE OF THE MORNIN' WAKIN' ME
FROM THE MOONLIGHT
I'D NEVER BE WITHOUT YOU HERE WITHIN MY HEART
IT JUST WOULD NOT BE RIGHT

I HEAR MY CLOCK, IT'S BEATING LIKE THE HEART
OF A TINY FAWN
RESTING BY HER MOTHER BENEATH THE TREES
AT THE BREAKING OF THE DAWN
SHE TRUSTS IN HER AND NEVER DOUBTS THAT ALL
IS WELL, EVER BY HER SIDE
IT'S JUST THE SAME WITH ME 'CAUSE YOU'RE RIGHT
HERE, NOT LIKE RETREATING TIDE

HEAR THE WINDS WAIL, THAT'S WHEN I USED TO
SAIL, WHEN I COULD NOT KEEP AHEAD OF MY
MIND, THEY WERE ROARIN', & DEATH WAS POURIN'
THRU THE THINGS I'D LOOKED SO HARD TO FIND

I WAS EMPTY & YOU FILLED ME, LIKE A RIVER
RUNS TO THE OCEAN
LIKE THE WAVES IN THE SEA, ALWAYS MORE LORD
YOU KEEP ME IN MOTION
ITS THE MOVIN' OF YOUR HEART & EVERY BEAT
JUST BRINGS YOU NEARER
LIKE WATCHIN' THE FOG ROLL AWAY
EACH MOMENT IS CLEARER

{1ST VERSE}

"MORE THAN ME"

ITS SURE BEEN NICE, GETTIN' TO KNOW YOU
LEARNIN' TO LOVE YOU 'S BEEN A LONG TIME
THING, IVE BEEN GROWIN LIKE A NEWBORN
CHILD, REALIZIN' THERES MORE THAN ME

SOME DAYS HAVEN'T BEEN SO PLEASANT
OTHERS HAVE BEEN LIKE THE COMING SPRING
MELTING COLDNESS THATS GROWN
BETWEEN US, GIVING US HOPE FOR WHAT
TOMMORROW WILL BRING

THE WINTER'S BEEN LONG & BITTER
I'VE BEEN FIGHTING TO GET MYSELF FREE
THE DAYS HAVE BEEN FROZEN & HOPELESS
TILL I REALIZED, THERES' MORE THAN ME

ITS SURE BEEN NICE, HOLDIN' YOU CLOSE
LISTENJIN' TO YOU & NOT TUNIN' AWAY
WALKIN' BESIDE YOU THRU WHATEVER COMES
SLOWLEY BEGINNING & LEARNIN' TO LOVE

{1ST VERSE}

"WHOOPS, OH!"

WHOOPS, OH!, I ALMOST HIT A TREE
YOU WOULDN'T THINK THAT FLYIN' IS
THE THING TO DO FOR ME
BUT SOME OF YOU ARE KNOWIN'
THAT I END UP WHERE IM GOIN' &
YOU UNDERSTAND THE REASON FOR A
BUTTERFLY TO BE

SEE THE SUN SHININ', THRU MY WINGS
PRETTY AS THE SOUS THAT THE CATBIRD SINGS
WELL I FLITTER & I FLUTTER NOT AS
SMOOTH AS CHURNIN' BUTTER BUT IM
WORTH A MILLION GOLD & SILVER SHINEY
DIAMOND RINGS

WHOOPS, OH!, I ALMOST HIT A CAR
WELL JUST TO CROSS A STREET, DOESN'T
SEEM SO VERY FAR BUT THE WIND
FROM ALL THE VEHICUL MAKE A
NAVIGATION DEFFECUL, ALONG WITH
ALL THE CHILDREN TRYIN' TO PUT ME IN
A JAR

{2ND VERSE}

WHOOPS, OH! IM FLYIN'T CAN'T YOU SEE
IM TRYIN TO GO STRAIGHT BUT IM CROOKED
AS CAN BE
I HEAR THE SAVIOR GIGGLE AS I WOBBLE
& I WIGGLE WELL HIS EYE IS ON THE
SPARROW BUT I KNOW HES WATCHIN' ME

HE SEES THE SUN (2ND VERSE)

WHOOPS, OH! THE TIME TO GO IS SOON
BUT IT SEEMS A MILLION YEARS SINCE
I CAME FROM MY COCOON
YOU SAY ITS ONLY DAYS BUT I KNOW
YOUD BE AMAZED, IF YOUD FLY WITH
ME AWHILE THEN I KNOW YOUD CHANGE
YOUR TUNE

YOUD SEE THE SUN (2ND VERSE)
(SUBSTITUTE YOU FOR IF ME ETC)

{1ST VERSE}

"HE SINGS TO ME"

HE SINGS TO ME, THE MORNIN' IS A SONG
HE BRINGS TO ME
AND WHEN THE DARKNESS, TRIES TO
SWALLOW ME, HE'S THERE YOU SEE
UNFAILINGLY, HE SINGS TO ME

HE SMILES WITH ME, HE'S WALKED
THESE MANY MILES WITH ME
AND WHEN THE ROAD JUST GOES ON END-
LESSLY, HES THERE, YOU SEE
UNFAILINGLY, HE SMILES WITH ME

LIVING WITHIN YOU HAS MADE MY LIFE
COME TRUE, MY DREAM IS REALITY
THE DEPTH OF YOUR LOVE IS MORE
THAN I EVER HAD DREAMED OF, BUT
YOU'VE MADE IT COME TRUE FOR ME

WELL HE ACHES WITH ME, ALL MY HURTS
& TEARS, HE TAKES WITH ME
AND EVERY BREATH I BREATHE HE MAKES
FOR ME, THAT I MIGHT SEE, UNFAILINGLY,
HE ACHES FOR ME

{1ST VERSE}

"YOU ARE ON MY MIND"

WHEN THE LEAVES ARE FALLIN' & WHEN THE SUN
IS RISIN', WHEN THE CHILDREN WAKE, YOU SMILE
WHEN THE NIGHT IS BROKEN, BY THE BABIES
CRYIN', WHEN YOU FEEL YOU'VE CARRIED HIM A MILE
NOW YOUR ANGER'S GROWIN' & YOU START TO
THROWIN' YOUR FEELINGS RIGHT AT HER, YOU
LOVE, OR WHEN THE MOONLIGHT'S SHADOWS, SEEM
TO BATHE YOUR WINDOWS, & PEACE IS ALL YOURE
THINKIN OF, WELL I WANT YOU TO KNOW

YOU, ARE ON MY MIND ENDLESSLY, ALL THE TIME
YOU ARE, TO BE, IN MY HEART, HERE WITH ME.
HARMONY

WHEN YOURE WALKIN ON THE SAND, HOLDIN
ON TO SOMEONES HAND, THE OCEAN, SAYS
JUST WHAT YOU WANT TO SAY OR THRU
THE ALLEYS WITH BOTTLES, WHERE YOU
NEVER HEARD A KIND WORD SPOKEN, YOURE
SO DRUNK YOU CANNOT, FIND YOUR WAY
A MOVIE ON A FRIDAY NIGHT, LOVERS
TURNIN OUT THE LIGHTS, YOU TAKE A
KITTEN HOME FOR FREE, YOU PICK A ROSE
FOR SOMEONE NICE, YOU LOSE YOUR MONEY
THROWIN' DICE, IN A WISHING WELL, PROUD
OF WHAT YOU SEE, WELL I WANT YOU TO KNOW

{BRIDGE}

LOSE YOUR MIND, YOU WISH YOU COULD, YOU
RUN A NEEDLE AND IT FEELS SO GOOD
YOU READ A BOOK, THAT MAKES YOU CRY
YOU GO TO WORK, JUST TO MAKE ONE DAY, YOU
GOT A MILLION BILLS TO PAY, IT'S TIME TO
MOVE AGAIN, YOU HAVE GOODBYE, YOURE
SAILIN, ON YOUR SHIP OF GOLD, OR YOUR
STOMACH'S EMPTY, & YOUR FEET ARE COLD
YOURE NEXT IN LINE, BUT HATE TO WAIT
YOUR TURN, YOURE GOOD WITH NUMBERS
GOOD WITH LOOKS, YOURE GOOD WITH
KNOWLEDGE, FROM YOUR BOOKS, BUT I
WONDER, IF YOURE EVER GOING TO LEARN,
CAUSE I WANT YOU TO KNOW.

{BRIDGE}

ALL SONGS BY JEFF MEAD
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SIDE ONE

TASTE & SEE
FALL TURNS TO WINTER
THE EYES GOD GAVE ME
I WISH I COULD WHISTLE
ITS NOT AS THOUGH

SIDE TWO

YOU'D BETTER WAKE UP
WARM COAT
MORE THAN ME
WHOOPS OH!
HE SINGS TO ME
YOU ARE ON MY MIND

THANKS TO ALL OF YOU WHO CONTRIBUTED FINAN-
CES, ENCOURAGEMENT, & PRAYERS YOU MADE THIS
RECORDING POSSIBLE. THANKS TO YOU, SUSAN, FOR
THE SKETCH, BUT MORE OF ALL FOR YOUR INFINI-
ITE PATIENCE & LOVE. YOU WILL NEVER CEASE TO
AMAZE ME. THANKS TO THE FOLLOWING MUSICIANS

KECIA WATSON - FLUTE - TASTE & SEE
TONY ARGO - PIANO - TASTE & SEE, I WISH I COULD
WHISTLE, YOU ARE ON MY MIND
ERIC GOSSER - DRUM - FALL TURNS TO WINTER
DANNY MEAD, SUSANA MEAD, BONNIE, KERI, DOROTHY &
TOM GOSSER - BACKGROUND VOCALS - WHOOPS OH!
BARBARA KINNEY - ALTO - YOU ARE ON MY MIND

THANKS MOST OF ALL TO GOD, FOR THE BEAUTY OF
HIS LOVE, HIS GENTLENESS, & FOR HIS GIFT OF MU
SIC. IT IS MY DEEPEST DESIRE, THAT THESE SONGS
WILL BE A BLESSING TO ALL PEOPLE THAT THEY
WILL HELP BRING A TOUCH OF PEACE TO SOMEONES
HEART & MIND. I PRAY THEY WILL BRING A BIT OF
JOY & HEALING TO OUR WOUNDED WORLD & THAT
THEY WILL SING TO YOU A MESSAGE OF LOVE & HOPE
MAY THEY BE A RAY OF LIGHT, LETTING YOU KNOW
YOUR LIFE IS WORTH LIVING, THAT EACH ONE OF US
IS IMPORTANT TO EACH OTHER, THAT WE NEED EACH
OTHER. I HOPE THAT WE CAN REACH OUT TO ALL
PEOPLE, THAT WE CAN BEGIN TO HEAL THE DEEP
WOUNDS, THAT WE CAN GIVE OURSELVES, FOR WE
ARE ONE FAMILY, & NEED TO BE TOGETHER. I PRAY
WE WILL BE FILLED WITH HIS SONG FOR HIS SONG
IS LOVE

Arthur, Hurley & Gallier

SUNLIGHT SHINING



SP-4503

1. *Sunlight Shinin'*
2. *I Haven't Heard The Music*
3. *Loneliness*
4. *Waiting For This Moment*
5. *That's The Time I Miss You Most Of All**

1. *Fishin'*
2. *All The Time You Say It*
3. *Gives Me A Thrill*
4. *Telephone Son*
5. *Just Getting Used To You*
6. *That's The Time I Miss Ya Most Of All (Reprise)*



Jeffrey Arthur *Michael Hurley* *Neil Gottlieb*

PRODUCED BY	*Stephen Hartley Dorff* *For Hobby Horse Productions*
ORCHESTRATIONAL ARRANGEMENTS BY	*Stephen Hartley Dorff*
*ARRANGED AND CONDUCTED BY	*Al Capps*
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DRUMS	*Jim Keltner* *Jeff Porcaro* *John Ramos*
BASS	*Reinie Press*
PEDAL STEEL	*Sneaky Pete*
HORNS	*David Duke* *Maurice Harris* *Dick (Slyde) Hyde* *Skip Lane*

STRINGS	*Neil Gottlieb, Solo Violin* *Jimmy Getzoff, Strings*
BACKGROUND VOCALS	*Kim Carnes* *Julia Tillman* *Maxine Willard*
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TUBIN'

I could retire,
on a catterpiller tire,
somewhere on a river,
In the great U.S.,
The world slidin' by,
Everyday is July,
Just,
Tubin' down the river,
With my mind at rest,
Sunshine on a river,
Down that tube with you.

Now man wasn't made
To stay locked up in a cage,
And working all day,
Ain't that much fun to do.
It's going to come to pass,
I'll leave the steel and glass,
And go floating on a river,
Down the tube with you.
Floating on a river
Down the tube with you.

Rueben, Rueben,
Got to go tubin'
Take me far away,
Cause we could live on love forever,
You know that life should be that way.

Now floating down the river,
With my mind at rest,
Down a lazy river,
Down the tube with you.

Now maybe tomorrow,
Find some time I could borrow,
A dream just needs a
Window you can climb through,
Don't want to wake up someday,
To find that I passed away,
Before I floated on a river,
Down the tube with you.
Floating on a river,
Down that tube with you.

I could retire,
On a catterpiller tire,
Somewhere on a river,
In the great U.S.,
The world slidin' by
Everyday is July,
Just,
Tubin' down the river,
With my mind at rest,
Sunshine on a river,
Down that tube with you.

Words & Music: K. Carnes & D. Ellingson
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ALL THE TIME YOU NEED

Hurt,
Shattered,
She turns, walks away
Pretending, but depending
On no one
Now she has to find,
Something new to ease her mind,
She's mine to you, so you must help
her rest

Take all the time you need to let her know,
Make all the sadness leave her, then
She'll grow,
Give her love so easy,
She'll take you in real slow

She's,
Been let down,
So many times,
Spoken, then broken
Down again.
Everytime she's tried
Someone else has lied
So help her build the trust, she's lost
so much.

Take all the time you need to let her know,
Make all the sadness leave her, then she'll
grow,
Give her love so easy,
She'll take you in real slow.

Words and Music: Jeffrey Arthur and Michael Hurley
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GIVE ME A THRILL

I've been thinking,
anticipating,
Contemplating the right time to talk
to you.

Things have changed alot and I don't much
like it.
I've got some solutions, so what'll we do.

I don't like arguments, sarcasm and
fightin',
delightin' is easy, and hurtin' is wrong.

I want to make it, make it so bad this time,
So badly I can taste it on the tip of my
tongue.
So badly I can taste it on the tip of my
tongue.

Bring the daytime and bring me your sweet
wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
Cause if you've got the times
Well then I've got the rhymes to share.

I need love, and some
attention, not to
mention a squeeze every once in a while.

I need to feel I'm as important as you are,
So give your approval and flash me a smile,
So give your approval and flash me a smile.

Bring me the daytime and bring me your
sweet wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
If you've got the times
Well then I've got the rhymes to share.

Oh and I never could understand it,
And I guess I never will,
What you do to me is uncanny,
But you sure give me a thrill.

You see I don't know if I could live
without you, and I
doubt if, you could either.

Let's quit being stubborn, we're just mulish,
It's foolish and anyway we both need a
breather

I said it's foolish and anyway we both
need a breather.

And bring the daytime and bring me your
sweet wines,
And bring me your daily news,
Share half your dreams and all of your love
And I will stay with you,
Show me you need me, giving's so easy
Let me know you care,
If you've got the times
Well then I've got the rhymes to share.

Oh and I never could understand it,
And I guess I never will,
What you do to me is uncanny,
But you sure give me a thrill,
Yes you sure give me a thrill,
Oh yes you sure give me a thrill.

Words and Music: Jeffrey Arthur
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TELEPHONE SONG

I can't get to the telephone,
Won't you hold on one more day,
I didn't have anything new to tell you,
But I might have thought of something
to say.

One day I'll leave this foolish world,
Behind, but till I do,
Can you understand, the fix I'm in,
The feeling I get knowing you're my friend,
Is all that pulls me through.

Hold the line, hold the line,
Still so much that's left here on my mind,
Give me time, give me time,
There's so much I want to say, so much
you've left behind.

Four days left and four nights long, with,
Four more dreams to go,
Lazy days are a blessing to me,
More ways than you'll ever know.

Elizabeth she's a dream I had,
Something that slipped my mind,
She's out of touch, and she's out of time
I'm the one who stayed behind
with these bad blues on my mind.

Hold the line, hold the line,
Still so much that's left here on my mind,
Give me time, give me time,
There's so much I want to say, so much
you've left behind.

You might be wondering if it's worth the
trouble,
Sometimes I'm wondering too,
But there's a sun in the sky, waiting to shine,
The day I get back to you.

I can't quit now after all my efforts,
the clouds making way for the sun,
But, don't forget the days we sat in the
rain,
And talked about things to come,
I and I hope they're coming soon

Words and Music: Michael Hurley and Christopher Horrell
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JUST GETTING USED TO YOU

It's not enough time,
No it seems so small.
Guess I really
Don't want to say, goodbye at all,
I feel so down.
I was just getting used to you being 'round.

Funny how the time slips by,
I hardly know how fast
Think it's tomorrow
Then it's today,
Then today's the past.

It must have been three years ago,
But I don't count the days.
Now you say
You have to leave,
And we must part our ways

I knew the time would come, when,
You would have to go.
But I made myself
Forget all that,
Wouldn't let my feelings show

Told myself time and again,
That you would change your mind
Live with me
Then leave like this,
No one is that unkind

It's not enough time,
No it seems so small
Guess I really,
Don't want to say, goodbye at all,
I feel so down
I was just getting used to you being 'round

Well I guess it's only fair to say
I've loved you all the time
But then I've never been
The one to judge,
If you were only mine

Maybe I was true to you
But then maybe you wouldn't see,
Always thought
What you didn't know
Would not hurt me

And it's not enough time,
No it seems so small
Guess I really
Don't want to say, goodbye at all,
I feel so down
I was just getting used to you being 'round

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SUNLIGHT SHININ'

Wonder what you gonna do,
When the mornin' light,
Come shinin' through.
You thought about it all last night,
Until darkness turned into light.

I need the sunlight shinin'
Shinin' down to help me see.
I need to feel the warmth
You bring to me.

People spend their whole todays,
Worrying 'bout tomorrows.
But I can think of better ways
I know time is only borrowed.

I need the sunlight shinin'
Shinin' down to help me see.
I need to feel the warmth
You bring to me.

Make it shine, Make it shine,
Make it bright again.
Make it nice, Make it nice
Make things right again.
Make it shine, Make it shine,
Make it bright again.

Don't worry, tomorrow will be fine, fine, fine.
Don't worry, tomorrow will be fine, fine, fine.

We needed time alone,
It made me feel much better,
You know people got to get themselves apart
Before they can get themselves together
and,

I need the sunlight shinin',
Shinin' down to help me see,
I need to feel the warmth
You bring to me.

Make it shine, Make it shine,
Make it bright again,
Make it nice, Make it nice,
Make things right again.
Make it shine, Make it shine,
Make it bright again.

Don't worry, tomorrow will be fine, fine, fine.
Don't worry, tomorrow will be fine, fine, fine.

Words and Music: Jeffrey Arthur
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I HAVEN'T HEARD THE MUSIC

I heard that simple little melody,
The first time I saw your face,
And I heard it grow into a symphony,
That followed me thru time,
To every single place.

It was you—you brought the harmony,
It was you—you wrote down all the notes,
That only I could see.

But I haven't heard the music for a long
long time
The violins forgot how to play,
The cymbals weren't crashing,
And the horns don't sing.
The conductor left the podium,
He slowly walked away.

I thought I almost had it memorized,
The tune of you in early mornin' light,
But it's somewhere now beyond
remembering,
As alone I listen to the silence of the night,
Cause it's gone, somehow we played it wrong,
Yes it's gone
All the lyrics and the meaning to our song
Cause . . .

I haven't heard the music
For a long long time.
The violins forgot how to play,
The cymbals weren't crashing,
And the horns don't sing,
The conductor left the podium,
He slowly walked away.

Words and Music: G. Sklerov
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LONELINESS

Loneliness,
don't you bother me no more no.
I'm goin' away and die.

On my way,
I won't tell you where I've gone no.
The road is long and I'll take my time.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes,
My wakin' eyes,
My wakin' eyes!

Tomorrow,
You're no friend of mine no,
You've let me down a thousand times.
On my way,
but I won't tell you where I've gone no.
All the times we spent were for goodbyes.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes,
My wakin' eyes,
My wakin' eyes!

Loneliness,
don't you bother me no more no
I'm goin' away and die.
Yes I'm on my way,
but I won't tell you where I've gone no.
The road is long and I'll take my time.

But I won't be here when the sun begins
to rise.
Shinin' through my window,
Lord, won't you look into my eyes,
My wakin' eyes,
My wakin' eyes,
My wakin' eyes,
My wakin' eyes. . . . . .

Words and Music: Christopher Horrell
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WAITING FOR THIS MOMENT

I ate last night as we lay sleeping,
I felt secure to hold you near.
But now in daylight things look different,
And I can think about things clear.

Did you think it'd be that easy,
To hurt me then think I'd forget,
Now I know you really feel it,
Because you hurt yourself instead.

I've been waiting for this moment,
Patiently for you to see.
Waiting for you to realize,
What you need is me.

Sometimes people go half-crazy,
Search for love but they don't care.
Looking only for themselves they forget,
That loving is to share.

I've been waiting for this moment,
Patiently for you to see.
Waiting for you to realize,
What you need is me.

Words and Music: Michael Hurley and Jeffrey Arthur
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THAT'S THE TIME I MISS YOU MOST OF ALL

It's not,
So much,
Your leaving me that's hard.

It hurts,
So much,
To say it.

And it's not,
So much,
I feel alone when I'm with you,

It's true,
I just,
Can't fake it.

And if you feel this way,
There's nothing left for us to say,
About it anymore.

Yes I've learned alot from you,
I'm sure you've learned it from me too.
I've never doubted that before,

But when I hold you close,
That's the time I miss you most of all.

Let's not,
Debate,
Who's wrong or right in here,

It's clear,
We just,
Won't make it.

And it's not that we,
Didn't see,
Or we never tried.

We lied,
And almost,
Believed it.

'Cause I used to think it wrong,
To think that one belongs,
To me exclusively.
But when I hold you close,
That's the time I miss you most of all.

It's hard to say,
Where our love has gone,
Yes so hard to stay,
When love has flown away

'Cause I used to think it wrong,
To think that one belongs,
To me exclusively.

But when I hold you close,
That's the time I miss you most of all.
When I hold you close,
That's the time I miss you most of all.

Words and Music: Jeffrey Arthur
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THE ALL-DISTRICT SENIOR HIGH SCHOOL ORCHESTRA 1965

Long Beach, California



FRED OHLENDORF, Conductor



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МЕЛОДИЯ

ПОЛ МАККАРТНИ

СНОВА В СССР

Сторона 1

Канзас-сити — 4.01
Kansas City

Рок двадцатого этажа — 3.02
Twenty Flight Rock

О, Господи, мисс Клоди — 3.14
Lawdy, Miss Clawdy

Верни мне свою любовь — 3.11
Bring It On Home To Me

Люсиль — 3.11
Lucille

Я больше нигде не бываю — 2.49
Don't Get Around Much Anymore

Сторона 2

Все в порядке, мама — 3.45
That's All Right (Mama)

Ах, какой стыд — 3.42
Ain't That A Shame

Осколки — 3.53
Crackin' Up

Только потому, что... — 3.33
Just Because

Ночной экспресс — 3.56
Midnight Special

СТЕРЕО
А60 00415 006

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

Пол Маккартни,
вокал, бас-гитара, акустическая гитара
Мик Грин, гитара
Ник Гарви, бас-гитара
Мик Галлахер, фортепиано
Крис Уиттен, Генри Спинетти, ударные

Записано 20 и 21 июля 1987 года

Художественное оформление Майкла Росса

Когда я был еще совсем молоденьким,
я спросил своего отца, хотят ли люди мира.
Он мне ответил: «Да, люди везде хотят мира,
а все неприятности — обычно от политиков».
Мне всегда казалось, что то восхищение,
с каким относились к музыке «Битлз» в СССР,
служит подтверждением слов моего отца,
что людей во всем мире роднит много общего.
Выпуском этой грампластинки,
подготовленной специально и исключительно
для Советского Союза, я как бы протянул
руку мира и дружбы советским людям.

ПОЛ МАККАРТНИ

В мире современной популярной музыки (мы сознательно объединяем в этом понятии и эстраду, и рок) нет, пожалуй, сейчас более знаменитого музыканта, чем Пол Маккартни. Участник легендарных «Битлз», он очень много работает, постоянно выпуская пластинки, выступая на многочисленных концертах вместе с самыми разными исполнителями. Поэтому — в отличие от своих бывших коллег по квартету Дж. Харрисона и Р. Старра — он всегда в центре внимания публики и критики.

В последние годы Маккартни часто упрекали — и, в общем, справедливо — в том, что его новые записи уже стали настолько холодно-профессиональными, что живое дыхание рока, столь характерное для «Битлз», в них давно уже не чувствуется. «Битлз» могли себе позволить взять неправильный аккорд, немного сфальшивить голосом, даже запутаться в строчках куплета — все это придавало их песням непосредственное очарование. У Маккартни все выверено, как по компьютеру. Вот, кстати, почему многие предпочитали его концертные записи студийным — во время живых выступлений иногда вдруг снова как бы возникала сумасшедшая атмосфера начала шестидесятых годов, когда «Битлз» играли в весьма сомнительных заведениях Гамбурга или ливерпульской «Каверне», предлагая слушателям не мастерство и опыт, не отточенность аранжировок и филигранность исполнения, а задор и молодое нахальство. Кстати, на одном из Московских международных кинофестивалей демонстрировался документальный фильм «Крылья над миром» о гастролях Пола Маккартни с группой «Уингз» (*«Крылья»*) по ряду западных стран. В нем живая атмосфера спонтанной непосредственности концертов передана очень хорошо.

Вместе с тем, Пол Маккартни никогда не чурался экспериментов, хотя и не акцентировал на них внимания. Так, в свое время он выпустил инструментальный вариант своего альбома "Ram", записал несколько оркестровых композиций, написал ряд песен для своего младшего брата Майка Макгизра, совершенно не похожих на то, что обычно принято считать «продукцией Маккартни». В 1980 году вышла его десятиминутная пьеса «Тайный друг» с нехарактерным для него, почти электронным звучанием. У всех в памяти его дуэты с Майклом Джексоном и Стиви Уандером, сотрудничество с Элвисом Костелло.

Так что новый эксперимент Маккартни — запись старых рок-н-роллов — в принципе не должен никого удивлять. Только похоже, что это не просто очередной эксперимент. Рано или поздно музыканты возвращаются к «корням», к «истокам» своего жанра. За 13 лет до того июльского дня 1987 года, когда Маккартни собрал в студии музыкантов для записи песен, вошедших в эту пластинку, то же самое сделал Джон Леннон, и первый вариант его диска «Рок-н-ролл» назывался, кстати, «Корни». Потребность вернуться к песням, благодаря которым Маккартни стал музыкантом, и побудила Пола записать мелодии, которые он слышал в детстве.

В интервью «Нью мюзикл экспресс» он сам рассказывал об этом так: «Когда мы собрались для записи этих песен, мы хотели просто поиграть, просто попеть, тряхнуть стариной, подготовиться к записи долгоиграющего альбома. Мне нужна была беззаботная атмосфера кофейни, знаете — «давай, притаскивай инструмент, может, посидим, поиграем» — в таком духе.(...) И я просто сказал ребятам: «Канзас-сити» в тональности соль, немножко безалаберно», показал, где сделать паузу в середине, и как заканчивать — и все. А потом: «...два, три, четыре, и...» И начали. Ну, и кивком показывал, кому вступать с соло. Они играли великолепно. Ни у кого не было времени думать — вот в чем секрет. Два дубля было нашим максимумом, и то только в том случае, если первый нас совсем не устраивал. Мы записали 18 песен за один день. И еще 18 — на следующий!(...) Ребята все время спрашивали: «А твои песни мы будем играть?» И мы сыграли «Я видел, как она там стояла», но больше всего мне хотелось играть старый, «доисторический» рок. Я только об этом и думал. И мы начали с "Twenty Flight Rock" («Рок двадцатого этажа»), потом "Lawdy, Miss Clawdy" («О, Господи, мисс Клоди»), немножко Фэтса Домино, Сэма Кука и т. п. Мы даже осмелились сыграть «Сейчас или никогда» из репертуара Элвиса.(...) Мы записали за день 18 песен, и я подумал, черт, так обычно записывались «Битлз». Ошибки барабанщика, ненастроенные гитары, ну, вообще, все такое. Часто именно благодаря ошибкам, музыкальное произведение и становится выдающимся. Если вдруг где что было не так, мы оставляли, не трогали, чтобы у записи появился свой характерный привкус. Когда пытаешься что-то подправить, можно только все испортить. Музыканты вкладывали, ничье самомнение не мешало. Мы играли и не думали, правильно ли ударник отстучал третий такт».

В записи этих песен Полу Маккартни помогали прекрасный гитарист Мик Грин, которого обозреватель «Нью мюзикл экспресс» Рой Карр поставил в один ряд с Эриком Клэптоном, Джеффом Беком и Джимми Пейджем, известный пианист Мик Галлахер, бас-гитарист Ник Гарви и ударники Генри Спинетти и Крис Уиттен.

"Kansas City" появляется на пластинке в исполнении Пола Маккартни уже в третий раз. "Kansas City", как и "Lucille" — дань уважения старому другу Маккартни — одному из признанных «королей рок-н-ролла» Литл Ричарду. Литл Ричарду также обязана своим феноменальным успехом песня "Lawdy, Miss Clawdy", одна из первых записей в истории, рассчитанная на черноножее население, но ставшая супер-хитом, благодаря огромному успеху у белых слушателей.

"Twenty Flight Rock" в свое время стала украшением знаменитого фильма о рок-н-ролле «Девушка ничего не может с собой поделать». Ее исполнил легендарный Эдди Кокран, вскоре после этого погибший в автомобильной катастрофе. Его песни до сих пор оказывают огромное влияние на молодых музыкантов. Так, например, группа "The Stray Cats" была создана в восьмидесятые годы, по признанию ее музыкантов, во многом благодаря тому, что им попалась в руки пластинка Эдди Кокрана. Его композиции включали в свой репертуар Род Стюарт, группы «Ху», «Секс пистолз» и многие другие.

В конце пятидесятых годов и в 1960 году Кокран приезжал в Англию на гастроли вместе со своим другом, певцом и композитором Джином Винсентом, также снимавшемся в фильме «Девушка ничего не может с собой поделать». Именно Джину Винсенту мы обязаны существованием рок-трактовки знаменитой колыбельной из оперы Гершвина «Порги и Бесс». По стечению обстоятельств, Винсент несколько раз в начале шестидесятых годов выступал в Англии вместе с малоизвестной группой «Серебряные Битлз» (когда барабанщиком еще был Пит Бест) и «Рори Шторм и Ураганы», где барабанщиком был Ринго Старр. Самую знаменитую песню Винсента "Be-Bop-A-Lula" включил в свою пластинку «Рок-н-ролл» Джон Леннон.

На диске Леннона была записана и композиция выдающегося американского певца и композитора Сэма Кука "Bring It On Home To Me", представленная в настоящем диске в исполнении Пола Маккартни. Сэм Кук погиб в 1964 году, но популярность его песен неуклонно растет. Их поют Тина Тернер, «Роллинг Стоунз», записывали группы «Херманз Хермитс», «Энималз» и многие другие.

Нечасто можно встретить на пластинке рок-н-ролла композицию Дюка Эллингтона. "Don't Get Around Much Anymore" в интерпретации Пола Маккартни — чуть ли не единственный пример.

В рок-н-ролле было много выдающихся музыкантов, но никто не определил развитие жанра с такой неотвратимостью, как знаменитый Элвис Пресли. На диске представлены песни из его репертуара: "That's All Right (Mama)" и "Just Because". Последняя также была записана Джоном Ленноном.

Если Пресли и «Битлз» занимают первые два места по количеству «Золотых дисков», то третье место принадлежит прекрасному американскому пианисту и певцу Фэтсу («Толстяку») Домино. "Ain't That A Shame" — еще одно пересечение рок-н-роллных пластинок Леннона и Маккартни. Тем, у кого есть ленноновский альбом, особенно интересно будет сравнить разные трактовки этого блюза.

Певец и гитарист Бо Дидли оказал очень большое влияние на развитие гитарного стиля в рок-музыке. Пол Маккартни, начинавший как гитарист, включил в свою пластинку малоизвестную композицию Дидли "Crackin' Up".

Акустическая гитара Пола Маккартни прозвучит в последней пьесе пластинки — знаменитой песне "Midnight Special", приписываемой легендарному исполнителю блюзов Лидбелли.

Когда Пол Маккартни давал интервью, отрывок из которого приводился выше, он еще не знал, как он распорядится записанными песнями. Теперь судьба одиннадцати из них определена — они вошли в пластинку, подготовленную «специально и исключительно» для советских слушателей.

Андрей Гаврилов

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CHARACTERS
DOUG ASHLEY

ANOPSIS

1. Aliens land in New York City to observe several human types: a punk rocker, a hooker, an actress, and a politician.

1. Prelude

And so that fateful year,
it was no wonder
that the hour of the Great Destruction
came to pass upon the planet.
And as the life force engaged
in the total destruction of the nuclear holocaust,
giant stratospheric laser satellites
scorched the planet's surface from above,
eliminating all vegetation,
consuming all oxygen of the atmosphere,
and rendering the planet uninhabitable.
And so ceased civilization.
The species could not prevent
the technological march
to the final holocaust.

And foreseeing the outcome
of his planet's conflicting social systems,
he set about the task of gathering into himself
those that would be survivors in the new age,
an living testimonial to the belated truth
that the ultimate war could not be won
and should not have been fought.

And in the final hours,
they left the burning planet
to carry their message to the distant stars.
And they made their way to the third planet from the sun,
to observe if man was yet ready to receive their message,
that planet which is known as
New York City

The punk makes the rounds of the city

AND ALL SCENES

Morning, noon
Sometimes late night
Another graduation on the streets.

Black jack
He's got a hair on his back
And neither represents the proper demeanor

Listen
We're not that
Dropped out of school
We just
Got a wake to wake

New wave
Sandbagging wave
Cause he's caught on
He makes $ and a fortune's dream.

We're the punk rock girl freaks
Who've lost ourselves
In the magazines
Clothes

And nothing left between
Which is why I'm named
Punk rock girl
Cause I'm a punk rocker

We wear the trendies
Wave
Listen
Condition
Static
Position
Never ever let you get out
'Cause I'm a politician
On a moral mission.
Let me tell you what it's really about
I'm a rebel you see.

'Cause I know what you do
And I tell it to you
And I'm through
And have you think that it's true
That it's just your fuck
You got no bucks
No work
And nothing to do

But there's another side
To this moral ride.
As we're being right
It's your hair gets slight
And when I smile my smile
Is in single file
And let me
Do the thinking for you
I'll tell you...um

Well, it's just a jail
And I post the bail
When I say I'm gonna set us all free.

But before I do
Wanna talk to you
'Cause I wanna know what's in it for me.

See
Listen.
Condition.
Static
Position
Never ever let you get out
'Cause I'm a politician
On a moral mission.
Let me tell you what it's really about
I'm a rebel you see.

'Cause I know what you do
And I tell it to you
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But there's another side
To this moral ride.
As we're being right
It's your hair gets slight
And when I smile my smile
Is in single file
And let me
Do the thinking for you
I'll tell you...um

Well, it's Michael, Helmut, Maggie, Ron.
I can promise peace
And with a neutron bomb
Every time you turn
It's not another bum
After you finally learn I'm puttin' you on
Well you can change my name
But the game is the same
And the problems too
Keep gettin' worse for you
But in the next episode
I'll just pass the blame
And I'll answer on what I'm havin' to say
Cuz as for that line
Dan Rather gives - Keep tellin' it

"I'll cover live on you."

"Are you getting off now that you were first once ago?"

"...A generation of peace."

"Keep out what your country can do for you
It's what you can do for your country."

I mean really I should be mayor.

Who says I'm a crook?"

Keep sellin' that line
All-Pro - Live

5. The Punk meets, Rhia, in a club one night and she seduces him.

3. The actress Christie is out of work and waiting tables.

5. PARK AVENUE

Christie's dreams are the stage
Sitting in Topeka
Staring at the theatre page.

So she sold all she owned
Moved to New York
Got a studio and service phone.

Just thinking
How long will it take to crack'
I'm working so hard that it's breaking my back.

Just tell me
How long will you see it through
'Till you trade in your apartment
For Park Avenue?

Well time brings wrinkles that show
She can act but will she get a break
So they will know?
She's working cast calls
And waits nine an four
Just to have a shot
At playing the Ambassadore.

And thinking
How long will it take to crack'...

Oh you could get blown away
On the streets at night.
Your life's a throwaway.
Or you could move away
In the dead of night
Or give it up today
You could get hired
And tomorrow you're tired.

And thinking
How long will it take to crack'...

Well I woke last night
I was all alone.
Should I break down and call home
Oh the loneliness
'Cause no love hurts
I know that it's true.
But if what you feel is real
You're gonna make it through.

Just thinking
How long will it take to crack'
I'm working so hard and it's breaking my back.

Just tell me
How long will you see it through
'Till you trade in your apartment
For a river view"

...ophia, the corrupt politician, is running for election.

4. LIVE

5. DO YA WANNA KNOW ME

Hey, baby do ya think ya...?
Hey, because tonight I am...
You tonight I am.
Because tonight I am...

"Hello", she said, "and do ya wanna know me?"
"Hello", I said. "How much it gonna cost me?"

She said, "I work in the hotels uptown
And I am really top flight
With travelling salesmen and corporate execs
Because the money is right."

She looked at him and she said,
"Hey baby, said and do ya wanna know me?
Hey baby, do ya think ya can afford me?
Because tonight I am free."

"You know", he said
"I work in clubs and cafes.
Sing nights
And then I sleep away my free days.
And though I never do nothing for free
Because I really top flight,
If you're thinking you wanna pay me,
I'll take you home tonight."

He looked at her and he said
"Hey baby, said and do ya wanna know me"...
Hey baby, do ya thing ya can afford me?
Because tonight I am free."

He looked her body over in the profile.
She looked his body over and began to smile.
He said, "I've never do nothing for free
Because we're really top flight."
She said, "I'll pay you and then you pay me
And we'll go home tonight."

He looked at her and he said,
"Hey baby, said and do ya wanna know me?
Hey baby, do ya thing ya can afford me"
Because tonight I am free
Because tonight I am free.

6. Later Rhia gets busted for soliciting in Times Square. She cops a plea with the authorities and in return for her freedom, agrees to work for the police as a decoy.

6. RHIA'S SONG

Rhia was never a girl to stay at home.
She would stay out and socialize 'til dawn.
With drinks to get up
'Til noon let her down.
So now she turns trade
All over town.

She'll come at your beck and call
But when money's through
Then she's got no time for you.

Men say, "Come on back to me Rhia.
Just a good girl and you're going astray.
Saying, "Come on back to me Rhia.
Don't throw me away.
Don't throw me away."

Such a dubious life,
Men come and they go
Just as she please.

The neighborhood wives
All say she's just
A wanton breed.

But now walking Times Square
She's looking fine.
But election near
Means clean-up time.

She's put behind bars
They're throwing the book
They hope the electorate will look.

Saying, "Don't come back no us Rhia.
You're a bad girl
We don't want you to stay."

Saying, "Don't come back to us Rhia,
We'll lock you away.
We'll lock you away.

Polls show that the politician,
He will win,
And so the incumbent
Plans to do him in.

To Rhia they say,
"We'll let you get out,
But now you'll turn trade
On our account."

"Entrapment's the game.
And when it is through
You'll have our opponent
Sleep with you."

"I am on back to us Rhia
If you want us not to lock you away
Then come on back to us Rhia
Help put him away
And put him away
And put him away
And put him away".

5. But when the
Punk sees John leaving her apartment, in a rage he breaks off his affair with Christie.

8. CALL ME

Daylight
Late night
Watching as he leaves you.

Wondering who
Else you
Gave your keys to.

Own what can I say
It's this loving inside
Makes me feel in this way.

And if I give you my head
And I give you my heart
And you're sharing your bed
It'll tear me apart.

Oh no
I don't want you to call me
Oh no, call me.

When I see him
Put his arms around you
I'm not playing.
Saying
Please believe that it's true.

What can I say...

When I put my arms around you
I'm not playing.
Saying
Please believe that it's true.

What can I say...

(The number you have reached
Has been disconnected.)

Call me/Don't call me
Please call me (I want you)
I want you to call me (I need you)
Don't call me (I love you)
Don't want to know it's all for you.
Oh what can I do? (Call me)
You know it's all for you.
Call me (I want you, I need you)
Don't call me (I love you)
I don't want you to call me.
(The number you have reached has been disconnected.
No further information is available.)

7. The Punk meets Christie at the restaurant where she works, and pursues her affections.

7. LO WHERE YOU GO

Wearing your hair tied back
And wearing clothes in a chicken shack.
And all I want to know baby
Baby, can I go where you go?

So I just hope you'll come 'round
Because this lonesome life
I'm getting me down.

And all I want to know baby
Baby, can I go where you go?

Because I'm sick and tired of negotiating
Another lover with a worker gone bad
It was the bright lights
Brought you in flight
Because you wanted it bad
And you know it.

I live downtown in a loft.
So won't you tell me when you're getting off?
And all I want to know baby
Baby, can I go where you go?

So I just hope that you'll think
To meet me later
Let me buy you a drink.
And all I want to know baby
Baby, can I go where you go?

And if you need some love
My arms they are waiting.
And if your eyes need a little bit mad.
It was the bright lights
Brought you in flight
Because you wanted it bad
Now you've got it.

I know how you feel
When the part is over.
You're walking home all alone
With your dreams
That don't ever come off.

Yeah baby, I know how you feel
When the party is over.
Well, you were right just to put up a fight
Because it wasn't enough,
And you know it.

I want you back in my arms
I want you back in my soul.
And I'll say over and over
Baby can I go where you go?

So I just hope you'll come 'round,
Because this lonesome life
Is getting me down.

And all I want to know baby
Baby, can I go where you go
Come on baby.
Baby can I go where you go?
Cute on baby.
Baby, can I go where you go?

Come on baby.
I'll feed you girl.
We'll paint this town.
We'll make it work.

Go where you go.

9. The punk laments the loss of his lover.

9. AMSTERDAM MOON

Feeling love
Now that love's starting to fade.
Please call make it
Into another thatsider.
Say that I love you.
You say you love me.
But the words have a dull, hollow feeling.

It's late in the evening.
We've had too much to drink.
Speaking too coldly.
Getting harder to think.
Think that we're going to split now
'Cause this talking is getting us nowhere.

That Amsterdam moon
Like it was it was bright
On that morning.
Take me back me when me was good.

That Amsterdam moon
Fell in love in its light
On that evening.
Now that moon is gone.
Take me back again.

We spent for so long
Now there is nothing we save.
We gave all we had
Now it's all given away.
But still what we had was the best babe
And I know I will never forget it. No.

So now 'cross the table
We've got nothing to say.
The heart is submerged
Beneath professional faces.
But look in our eyes
At the last time leaving
And you'll know
From ourselves we'll be running.

That Amsterdam moon...

Don't hold on to dreams that are over
Baby, goodbye.
Don't hold on to dreams that are over
Over and gone.
Baby, goodbye.

10. The politician is filmed and exposed on live television in a room with Rhia.

10. SOME LOVE

Her flight was green
I saw her looking me over.
My thoughts were clean
I only wanted to know her.

Built line a film queen
What a scene!
She cross her legs
And sits at my table.

Another hip chick
Looking for kicks
'Cause she is young
And she's able.

So now she's beggin' you, "please"
She say, "I want you, come over"
Sits on your knees please
Starting on a tease
Until you're boiling over.

Another hip chick
Sees and slick
And she was driving me crazy.

My mood was right
And I couldn't fight
The urge to be with that lady.

She started beggin' me, "please"
She say, "I want you, come over".
She say, "Come on John,
Let's get it on
Before the hour is over".

You know I'm cool
Not nobody's fool
Who'd ever pass up an offer!

Finished my drink
Never did I think
She'd give me more
Than I'd asked for.
No, no, no, no, no, no, no.

Went to the Times Square Hotel
Where we unbuckled ourselves.
Reached down her leg gently where
There was a gold coin badge pinned there.

What could I do
You know when girls so lonely
And after all
You know this is New York City.

But when the curtain came down
A crowd gathered 'round
A camera, mike, and a soundman.

Wayne Koch came on
"The hour of the John".
I pulled my pants on and I ran.

As she was beggin' me, "please"
She say, "I want you, come over"
She say, "Come on John
Don't you be gone
Because the hour ain't over".

She say, "Baby come on up to my place.
I'll give you a few drinks.
We'll have a good time.
We'll drink some wine
We'll smoke a little number
And I know I'm gonna make you
Feel real fine.
All I want baby's
For you to come home
You're all I need...".

11. Pharaoh, the alien, after observing New Yorkers, has misgivings and decides to leave. He is lift-off.
A newspaper headline across the screen on the rocket's exterior. Brief puzzled ramblings into the streets, the Punk, a prostitute included. The two see the message. Their eyes meet. Leaving the monitor, they gather upon its steps.

11. EPILOGUE

Pharaoh came down on the steps of his ship
With his undaid bridge in his arm.
And he promised peace and good things to them all
To protect the empire from harm.

He called a new day, he called a new world
He free and happy and fair
And the humanoids smiled and felt self-assured
Because Pharaoh was there.

As they looked around and saw
All that was theirs
Told from birth
That they were empire heirs.

As Pharaoh sought a way to lead
He beckoned peace on earth
But the empire would not heed his words
Perpetuating lies

And so wars were born and people died
Supposed on keep them free.
And the starfield grew and grew and grew
A grim reality.

They looked around and saw
What left was theirs.
Told from birth
That they were empire heirs.

Now Pharaoh saw what he had wrought
Divisiveness and hate.
He formed a plan to change these things
Confront each with his fate.

He climbed up on the teleport
The launching range was so high
And he scattered the rockets overhead
For a new star in the sky.

As the engines howled, the rockets burned
And Miss Liberty left her miles.
Pharaoh launched him interspirator
And then he just took off.

As they watched the rockets jettison
The orb moved out of space
The humanoids then realized
The truth of Pharaoh's case

And if anything was learned from this
In spite of all the tears.
It's that no one but yourself, my friend
Can save you from your fears.

And if peace on earth the effort
Then the force is overdue
Be our universal empire
The peace begins with you.

CREDITS

ROBIN ASHLEY: Sang all vocals, played guitar on tracks 2,6, 8-11 synth on 1,3,4,6,7,8,11, piano on 7, tom percussion on 2,4,7,8,11, and bass drum on 3.

BRUCE BYNDY: Played bass on 1,3,5,10.

LEO DECALVET: Played synth on 2,9.

TONY FRANCIS: Played percussion on 2,4,7,8,11.

TOM FOGERTY: Played lynn drum on 8,11 and symbuns tom on 11.

ROB GERMAN: Played drums on 1,3,5,10.

JERRY GOTTES: Played sax on 10.

JULES GUERRA: Played sax on 2,4,6,8-9, and synth on 11

RANDY HASTY: Played guitar on 3,5,10.

DAN LAWRENCE: Played electric piano on 3,10.

RICK MASCARINAS: Played drums on 2.

JEFF MILLER: Played keyboards on 4,9.

CHARLIE MUCCIO: Played guitar on 4,8.

SEAN MULLIGAN: Played drums on 2,4,6,7.

DAVE OSTRICH: Played bass on 4,6,7.

CALVIN THOMPSON: Played bass on 2,8,11, synth on 11, and lynn percussion on 2.

Written and produced by Doug Ashley for Subway Productions
Engineered by Joe Barbaro, Dave Cook, Ray DiLeo, Paul Joyce, Kevin K[illegible]
Michelle Savage, Emil Zoobi
Recorded at Electric Lady Studios, New York, N.Y.
Sound Trap Studios, Randolph, N.J.
Mixed at Electric Lady Studios, New York, N.Y.
Prince Studios, New York, N.Y.
CBA Studios, New York, N.Y.
Mastered at Masterfonics Studios, Nabuken, N.J.
Character photographs by Alberto Rizzo
Styling by Image Control

My special thanks to Allen Selby, Michelle Savage, and the gang at Electric Lady, the many talented musicians and friends who played on this record, to Patrick, Brad, North, and Alberto at Image Control, to my parents, and to God.

Dedicated to the memory of Paul Joyce

Newsletter: We'd love to hear from you!
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THE BEST UNDERGROUND

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Jamming on the Rock!

Bongo-Jerie



COMING TOGETHER





Music by Caribas International

Bongo-Jerie	Lead vocals, percussion
Joshua Jagdhar	Guitars, vocals
Sherman Valmond	Drums, vocals
Gerry Edwards	Bass
Tony Paul	Percussion, vocals
Micheal Benjamin	Keyboards, strings, synthesizer

Background vocals
Mike Benjamin, Joshua Jagdhar, Niel Moran-Guevera, Dee Moran-Guevera

Special appearance
Niel Moran-Guevera — Bass, Lead/Rhythm guitar

Composed — **Micheal Benjamin, Bongo J. Pringle**

Arranged by — **Micheal Benjamin, Bongo J. Pringle, Niel Moran-Guevera**

Produced by — **Micheal Benjamin, Bongo J. Pringle**

Recorded at
Platinum Studio—991 Selby Ave., St. Paul, MN 55104

Engineered and Mixed by
Joei Karriem
John Rivers

Cover Concept
Bongo J. Pringle and Brad Parker

Photography and Graphic Design
Brad Parker

Special thanks to Niel Moran-Guevera, Dee Moran-Guevera, Joei Karriem, John Rivers, Caribas International and all who made it possible for this record to be completed. One Love—Jah Bless

-BONGO-

Distributed by
Al Je Productions, Inc.
c/o Bongo J.T. Pringle
1006 Randolph Ave.
St. Paul, Minnesota 55102

BO-JE Music Inc.

SPECIAL CLUB VERSION



BONGO-JERIE: Lead Vocals, Percussions, Composer
Born: Antigua, Caribbean

Bongo grew up between Antigua and St. Kitts, islands in the Caribbean. He started doing creative dancing and playing music at an early age, with steel-bands, and performed in various community concerts locally in Antigua, W.I. But always possessed the abilities and desires to heighten his musical and artistic profession. His musical idols are Bob Marley, Jimmy Cliff, Qunicy Jones, Otis Redding, Stevie Wonder, Short Shirt, Ray Charles, and James Brown. Bongo has performed with Antiqua's "Serenaders Steel-Band," "Mixtures," and "Sons of Nature." After moving to the U.S. in 1978 he immediately joined Simba (a reggae group). He finds his roots in the music of Afrika and the Caribbean, and now celebrates his love and musical vibrations with Caribas.

COMPLIMENTS
BO-JE MUSIC, INC.

JAMMING ON THE ROCK

Verse 1

Carnival Time in Wadadli
And I'm here to claim my piece of the Rock...now
So join me come let's party
The music going non-stop.....yeah
Antigua is jumping today plenty action this way
Better listen to what I say
I go make your move fall in the grove
Get right down we're going to rock down this Town
'cause!

CHORUS:

We're jamming on the Rock
I man go.....mash it up
We're jamming on the Rock
So.....shake it up
We're jamming on the Rock
I say to.....Rock it up
We're jamming on the Rock
But don't break it up

Verse 2

Every time I hear a steel-band note ring out
The blood rushes in my veins
And I can feel my energy level rising
The music's pouring down like rain
People jumping high! high! colors flashing in the sky
Pretty legs shuffling while the bands jamming
It's Carnival time to start to jam
This sweet music to make us shine
'cause!

REPEAT CHORUS:

Verse 3

Last lap in Wadadli
So let's band together for that now
One big celebration what a beautiful occasion
Thousands of people just having fun
Antigua's Carnival what a jamming festival
Bands on Market Street I'm jumping to the beat
I give it all I got, let it out on the Rock
People start to cheer come bakc next year
'cause!

REPEAT CHORUS:

Chant: Rock it! Jam it!

Composed by : Michael Benjamin,
Bongo J. Pringle
Arranged by: Michael Benjamin,
Bongo J. Pringle
Neil Moran-Guevera

COMING TOGETHER

Hey man.....What I say
You don't know
Stopped listening years ago
You got your plan
Never shared it with anyone
Now it's too late
And there is destruction
So let's have some more communication.....Yeah!
And start giving positive vibrations.

CHORUS:

And that is why
I give to you
You give to me
So we'll be free
We have to make it better
Understand one another.....(Love one another - in second chorus)
We can't live apart
So let's start

MELODY:

Coming together to make this a happy place
Coming together to jam sweet music....music!
We don't want nothing standing in our way
We're coming together to make this a Ire day.

Let's start!
Let's dance! (Bridge after second melody)

Seeing only what they want to see
Hearing only what they want to hear.....mercy
The echoes never reach them
Although they won't agree.....no
They living in their own reality.....Babylon
We must have some more communication.....now!
And start giving positive-iration

CHORUS: And that is why.....
MELODY: Coming together.....

We're coming together here in love
We're coming together in harmony
We're coming together all over this wide world
We're coming together universally
So let's have some more communication...Lord! Lord! Lord!
And start giving positive vibrations.

CHORUS: And that is why.....
MELODY: Coming together.....

Jam after third melody

Composed by: Michael Benjamin
Bongo J. Pringle.
Arranged by: Michael Benjamin,
Neil Moran-Guevera.
Bongo J. Pringle

DIXIELAND

New high fidelity recordings. Authentic, exciting performances by

THE ROYAL GARDEN RAJAHS and THE CHICAGO GIANTS

Grand Award



Grand Award

DIXIELAND MOODS painted by Arthur Shilstone

THAT'S APLENTY • ROYAL GARDEN BLUES • BACK HOME IN INDIANA • STRUTTIN' WITH SOME BARBECUE
SUNDAY • JADA • WHY WAS I BORN • CRAZY RHYTHM • AIN'T MISBEHAVIN'
THREE LITTLE WORDS • LADY BE GOOD • I DIDN'T KNOW WHAT TIME IT WAS • BUD'S BLUES

LONG PLAYING RECORD **G.A. 33-313**

Grand Award

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Long Playing 33⅓ RPM

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Treasured by Music Lovers

WORLD'S GREATEST MUSIC

JAZZ

Dixieland Style—**Will Bradley & Orchestra**
Bobby Byrne & Orchestra

Chicago Style—**Bud Freeman & his Trio**

Side 1

Two great Dixieland jazz groups combine to extend an excellent sampling of this famous, two-beat form of jazz, which has lived on and on during the years, and which is probably played better by today's musicians than by the men with whom it originated down in New Orleans almost half a century ago.

The Bobby Byrne unit here is composed of six jazz stalwarts. Besides being an orchestra leader, Bobby has been starred with various units on radio and television. His trombone is complemented here by the trumpet of Peewee Erwin, long starred with Benny Goodman and Tommy Dorsey, and by the clarinet of Peanuts Hucko, who was such an important member of Glenn Miller's A. A. F. Band. The rhythm section has pianist Billy Maxted, who is also an arranger of note, bassist Jack Lesberg, long a favorite in Dixieland clubs and also a studio musician, and Cliff Leeman, who played drums for Artie Shaw and Charlie Barnet and is currently featured with Raymond Scott on *Your Hit Parade*. The Byrne boys play *That's A Plenty, Royal Garden Blues, Back Home in Indiana* and *Struttin' with Some Barbecue.*

The other Dixieland group is led by another famous band-leading trombonist, Will Bradley, considered by many of his brethren to be the leading exponent of the slide horn. He is joined here by Duke Ellington's former star trumpeter, Rex Stewart, by Goodman and Dorsey alumnus Bud Freeman, one of the world's most illustrious tenor saxists, by Bill Stegmeyer, well-known clarinetist and arranger, by Louis Stein, one of the bright new piano stars, by Trigger Alpert, long associated with Miller and now a leading studio bassist, and by a new drumming find, Paul Kashian. This unit plays *Sunday, Jada* and *Why Was I Born.*

Side 2

More or less an extension of Dixieland jazz is Chicago jazz, which carried the basic form of jazz a step further through the use of current songs instead of the usual Dixieland standards, plus the addition of a tenor sax to the trumpet, clarinet, trombone set-up.

Most famous of all Chicago tenor saxists is Bud Freeman, who was an important member of the Austin High group (which included Bix Beiderbecke and Benny Goodman) when Chicago jazz first began. During the years, Freeman has never strayed from the intense, driving style that characterizes this form of jazz, and here, aided by the sympathetic piano of Dave Bowman, plus the exciting drumming of Don Lamond, usually considered a modern drummer (he sparked Woody Herman's First Herd), he produces six typical Chicago-style jazz renditions, *Crazy Rhythm, Ain't Misbehavin', Three Little Words, Lady Be Good, I Didn't Know What Time It Was*, and an original titled *Bud's Blues.*

GREAT PERFORMANCES by

Bobby Byrne	Cliff Leeman	Louis Stein
Peewee Erwin	Will Bradley	Trigger Alpert
Peanuts Hucko	Rex Stewart	Paul Kashian
Billy Maxted	Bud Freeman	Dave Bowman
Jack Lesberg	Bill Stegmeyer	Don Lamond
	Eddie Safranski	

JAZZ
Dixieland and Chicago Style

Side 1
THAT'S A PLENTY • ROYAL GARDEN BLUES • BACK HOME IN INDIANA • STRUTTIN' WITH SOME BARBECUE • SUNDAY • JADA • WHY WAS I BORN

Side 2
CRAZY RHYTHM • AIN'T MISBEHAVIN' • THREE LITTLE WORDS • LADY BE GOOD • I DIDN'T KNOW WHAT TIME IT WAS • BUD'S BLUES

WORLD'S GREATEST ART

JAZZ

by TRACY SUGARMAN

Tracy Sugarman has been in the forefront of the young illustrators who have been giving new diversion to graphic art since the end of World War II. A graduate of the Syracuse University College of Fine Arts in 1943, Mr. Sugarman was the winner of the graduate award in illustration.

For three years he served as a Lieutenant in the Navy, seeing action in the European Theatre. At the end of hostilities, Mr. Sugarman studied for two years with David Stone Martin at the Brooklyn Museum Art School. His career in illustration has ranged far afield. He has done work for several publications such as Esquire, Colliers, McCalls, the American Magazine and Parents Magazine; has illustrated several juvenile editions for Wm. Morrow Publishers, and has done extensive work for many of the large advertising agencies in the East.

Tracy Sugarman has sold many of his paintings to lovers of modern art. He has constantly sought new forms and explored new media, feeling always that the commercial field of Madison Avenue can be as challenging and creative as 57th Street around the corner.

This young artist brings to record covers a creative talent rarely utilized in this field. Unlike most artists, he did not receive specific instructions to produce a particular type of cover, but was merely told the subject of the record album, and from there his wonderful creative ability took over to produce the imaginative cover you see. His use of strong blacks and bold splashes of color combine to give a feeling of youth and vitality to his work, and an exciting sense of movement and direction.

Tracy Sugarman was born in Syracuse, New York, and now makes his home in Westport, Connecticut with his wife and two children. He has an extensive interest in Jazz as well as classical music, and has a very fine collection of records.

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Kingsland Avenue, Harrison, N. J.

Printed in U.S.A.

The Pleasant Valley Boys

He's Calling Me



OLD HOMESTEAD STEREO 90003

The Pleasant Valley Boys...

He's Calling Me

Side One

HE'S CALLING ME—2:12
Hager–Pathway–BMI

SORRY I NEVER KNEW YOU—3:07
P.D.

HALLELUJAH, I'M READY—2:20
P.D.

RANK STRANGER—3:10
Brumley–P.D.

I KNOW—3:23
Burns, Rouse, Mann, Tripp–BMI

PRECIOUS MEMORIES—2:28
P.D.

WAYFARING STRANGER—2:19
(INSTRUMENTAL) P.D.

Side Two

JOSHUA—2:30
P.D.

ONE OF THESE DAYS—3:09
Al Gross–Old Homestead–BMI

FIRST LOVE—2:45
Fletcher

BUILD MY MANSION—2:40
Rambo–BMI

TWO COATS—4:10
P.D.

IS THERE ROOM FOR ME—3:06
Sherry–BMI

JESUS HOLD MY HAND—2:04
(INSTRUMENTAL) P.D.

Art Work–Stan Hester–Milford, Michigan
Recorded at Bill Carpenter Studio
8230 Hyne Rd., Brighton, Michigan
Produced in Association with
Skunk Valley Productions, Ann Arbor, Michigan.

*

For Free Catalog of Additional Albums Write:
OLD HOMESTEAD RECORDS
6241 Three Lakes Drive
Brighton, Michigan 48116

"He's Calling Me", title of this album, and words that have inspired Roy Derringer to keep on. Roy is tenor singer, rhythm guitar player, and founder of the group. He has worked hard but said he would have given up many times–had it not been for the "Grace of God".

Roy formed The Pleasant Valley Boys in the spring of 1967. That fall, the Michigan First Annual C/W Music Association awarded this group 2nd (SECOND) place title in Bluegrass Competition.

Humble, and determined that gospel music could compete in public competition, Roy's group began to work hard for the 1968 Competition. However, Don Gibson, lead singer and guitar player felt that he must leave. This he did much to Roys regret, but all good wishes.

Charles Patrick of Charlotte, Michigan, mandolin player and Red Martin, Jackson, Michigan, five string banjo artist stayed. Hassel Lester, guitar player remained also.

Don Clay replaced Don Gibsons leaving. However, fate seemed to deter things again and in February 1968 Hassel Lester left the group. Shortly thereafter, mileage between Charlotte and Jackson regretfully forced Charles Patrick and Red Martin to do the same. A little dampened in spirit, Roy kept on.

The Lord replaced this loss with Eddie Carroll, bass singer and lead guitar. Tom Rains also joined the group to play mandolin and sing baritone. Soon, his presence proved that these were but a few of Tom's many talents.

Together, they made many appearances. A radio broadcast on WYNZ Ypsilanti opened many doors for them, and soon they were able to produce an LP, "The Fields Have Turned Brown".

Not ever giving up his belief that Gospel groups could compete proudly in public competition, they entered the 1968 Competition. After the preliminarys in August, they were picked to return for the "finals" in September. This time–"First Place Award" for "The Pleasant Valley Boys". This had proven to Roy that Gospel groups do, can, and should compete in such activities.

God blessed the group abundantly. Many people, I am sure were also blessed by their songs.

As before, the Lord saw fit to change things. Don Clay and Eddie Carroll left and The Carroll Country Boys was formed by them.

Tom and Roy, idle for a while, realized that maybe a complete duplication was not what the Lord had in mind.

Alex Grose, bass singer from South Lyon and friend of Tom, became the next very important part of this team. Then came Howard Redman, better known as "Skeeter", who was a friend of Al's. Lead singing and lead guitar were just a few of Skeeters talents.

Together, these four men set out with determination and the "Grace of God" to create the "New Sound" of The Pleasant Valley Boys.

Still lacking a bass player, this "new" group made an appearance at the Grand Opening of the "Holland Homestead Country Music Round-Up" in Waldron, Michigan. After their performance that night, the Lord met their need. Arvin Holland, producer of the "Round-Up", introduced Tom and Roy to Dan Brown. Dan accepted their invitation to audition for them. Finally, the last and important role of bass guitar player had been filled.

Together, these men, armed with their talent, instruments, determination and as before, the "Grace of God" set to work. Their versatility and talents have created the new sound which is brought to you in this album. Their prayer I'm sure is that it will be a blessing to all and that God will be Glorified.

Sincerely in Christ
Wanda Derringer



DAN BROWN–Bass guitar player. Born and raised in Hudson, Michigan. Dan's desire is to someday be able to devote his talents to the Lord as a full time career. Though somewhat new to the field of music, Dan has much to contribute. He has always been a fan of Gospel Music. Dan lives near Ypsilanti, Michigan.

ALEX GROSE–Noted for his fine lead voice, but even more for his beautiful and dynamic natural bass voice. Al takes great pride in the "instrument" that he uses, "The Holy Bible." He's better known as the preacher of the group. Born in Victor, West Virginia, he came to Michigan in 1952. He and his wife Dorothy have a son and a daughter. They make their home in South Lyon, Michigan. Before joining the group, Al sang with Bill Carpenter. The Song "One Of These Days" was written by Al and tells about his dad who died while Al was a baby.

HOWARD REDMAN–Better known as "Skeeter" Lead singing and lead guitar are but a few of his talents. Skeeter was born in Nimons, Arkansas but raised here in Michigan. In 1969, the Lord called him to dedicate his talents to the music ministry, and so he has. Skeeter and his wife Carol and three children live in South Lyon, Michigan.

TOM RAINS–Mandolin player, baritone singer and fine Christian man. Tom hails from Jamestown, Tennessee. Before joining the group, Tom played for various gospel groups throughout the state. His talents are a great asset to the group, to say the very least. Tom, his wife Flonnie and their three sons are long time residents of South Lyon, Michigan.

ROY DERRINGER–Tenor singer and rhythm guitar player. Roy was born and raised in Herndon, West Virginia. After his USMC discharge in 1951 Roy came to Michigan. In 1958, Roy devoted his life and musical talents to the Lord. This was the answer to a praying mother and deacon fathers prayers. Roy, his wife Wanda and their four sons live in Ypsilanti, Michigan.

GRATITUDES:

We are certainly grateful to John Morris for his talents extended on the song TWO COATS. John sings lead for the group, and was truely inspiring.

We wish to extend our grateful appreciation to Mr. Stan Hester, the artist who designed the beautiful cover for our album.

To Bill Carpenter and John Morris for all their time and efforts during the recording sessions. Also for their direction, certainly an important factor necessary in the production of the LP.

Sincerely,
The Pleasant Valley Boys

Martin Printing & Album Co.



Hymns We Love to Sing....

BLUEGRASS STYLE

BILL JONES and the

BLUEGRASS TRAVELERS

HYMNS WE LOVE TO SING — BLUEGRASS STYLE

Bluegrass Gospel Music has always been popular in the Ozarks and has been a distinctive factor in our heritage for many years. Distinguished features of Bluegrass Gospel Music are the sincere and enthusiastic authority in the presentation of the performers.

Bluegrass Gospel Music is a "real thing" to the Ozarkian people. Bill Jones and the Bluegrass Travelers are the "real" Bluegrass Singers as they know and feel what they're singing about.

I'm sure you'll enjoy this treasure of the greatest in Bluegrass Gospel Music.

Jimmy Richard



Bill Jones and the BLUEGRASS TRAVELERS

Bill Jones and the Bluegrass Travelers have been appearing at Bluegrass Festivals and Churches through out the mid-west for the past several years.

We play the traditional style of Bluegrass and specialize in gospel music. Carol sings lead; Mona, tenor; and Bill, baritone.

We would like to take this opportunity to express our thanks to the fine musicians that helped us on this album. To Garvin Lee, Fiddle; Kenny Cantrell, Banjo; and Chuck Stearman, Mandolin.

We hope you will enjoy this album and that our effort to bring you the gospel in song will bless your hearts and bring you hours of listening pleasure.

THE BLUEGRASS TRAVELERS

side 1

TAKE YOUR SHOES OFF MOSES

MAN OF GALILEE

LIFT YOUR EYES TO JESUS

PRAYER BELLS OF HEAVEN

WHERE THE SOUL OF MAN NEVER DIES

I'LL WEAR THE BANNER

side 2

YOU GO TO YOUR CHURCH

GLORY LAND IS NEARING

CRY FROM THE CROSS

THE OLD VILLAGE CHURCH ON THE HILL

CHURCH IN THE WILDWOOD

STAIRWAY TO HEAVEN

BANJO.....Kenny Cantrell
FIDDLE.....Garvin Lee
MANDOLIN.....Chuck Stearman
RHYTHM GUITAR.....Carol Jones
LEAD RHYTHM GUITAR.....Mona Jones
BASS.....Bill Jones

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AND OTHER COUNTRY & WESTERN FAVORITES
BOB CURRIE
I'LL NEVER EVER LOVE AGAIN
BRING BACK THOSE YESTERDAYS
I WISH I COULD FALL IN LOVE AGAIN
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
I BELIEVE EVERY LIE YOU EVER TOLD ME
I CAN'T WIN FOR LOSING
GIVE ME BACK MY HEART
I LOVE YOU SO BAD
REAP THE WILD WIND
DIAL THIS NUMBER
COME UPPANCE
THAT'S THE WAY
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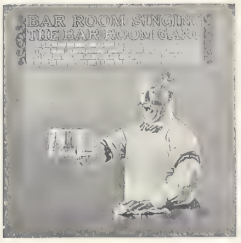






























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STEREO/CST 611

THE NASHVILLE SCENE

You & Your Sweet Love

THE TENNESSEANS

YOU AND YOUR SWEET LOVE
BLUE CORAL
LUCKY JIM
HONEST IS THE ONLY WAY TO GO
YOU'RE SO REAL
LAST TEARS FOR ME
RUBY'S MINE
COUNTRY SINGER
MY TEARS WERE TOO SLOW
FUNNY WHAT MONEY WILL DO
EVERY TIME I HEAR THE FIDDLE PLAYING
TENNESSEAN SWING
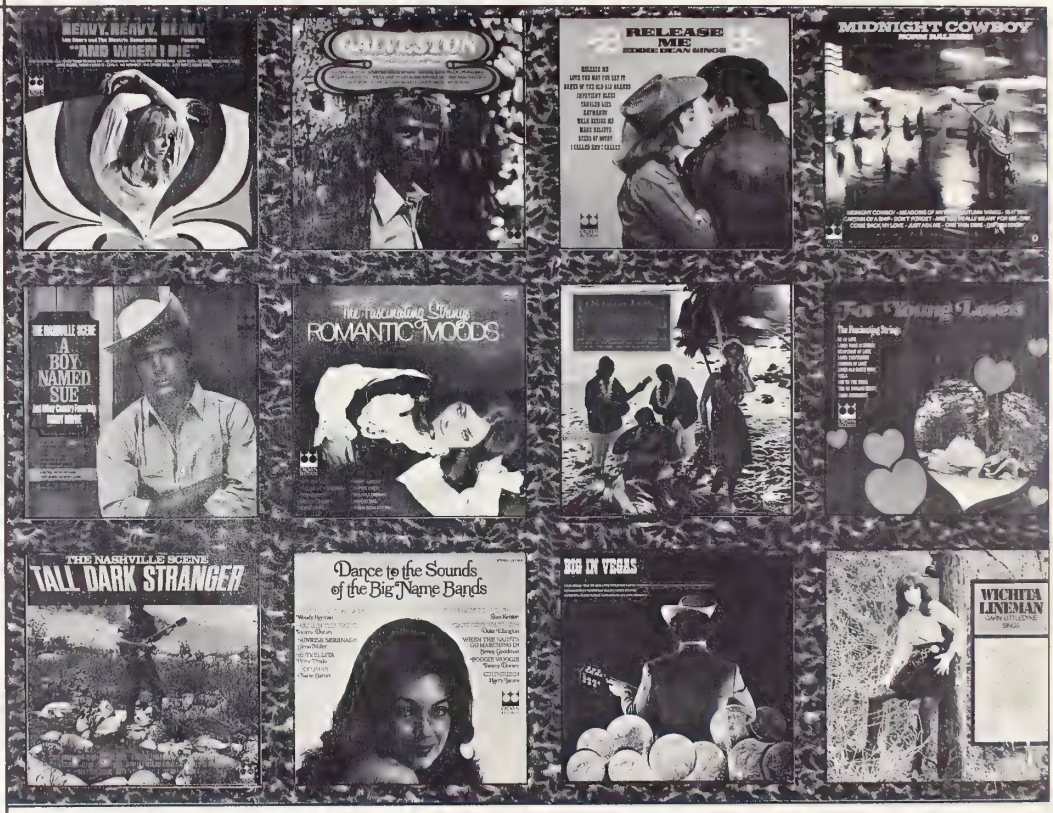
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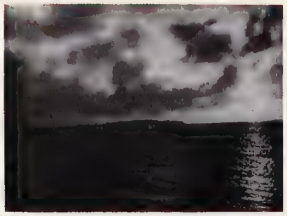
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MERIDIAN WEST

COLLEGE OF THE REDWOODS STAGE BAND · Jerrold Moore, Director

SIDE ONE

"Bossa Nuts!" . . . . . *Charles Bulla*

Soloists: Michael Moore, alto sax; Bill Allen, trumpet; Dana Wheaton, trombone

"April" . . . . . *Randy Ames*

Barry Block, alto saxophone; Randy Carrico, trumpet

"St. Thomas" . . . . . *Michael Moore*

Barry Block, tenor sax; Charles Bulla, drums; Alvin Camillo, congas; David Burn, timbales

SIDE TWO

"These Are Eyes of Rain" . . . . . *Dana Wheaton*

Dana Wheaton, trombone

"Meridian West" . . . . . *Jerrold Moore*

Lawrence Mooney, trombone; Michael Moore, soprano sax; Joe DeAndries, tenor sax; Dick Titterington, flugelhorn; Dana Wheaton, trombone; Barry Block, alto sax; Charles Bulla, drums



"MERIDIAN WEST" may be a geographical state of mind. Certainly it is a creative state that is not restricted by the "Lands End" of other paths . . . . . Kenneth Rexroth has said that, "In the creative act is the salvation of the world" which may be a little presumptious, but still suggestive of the importance of individual contributions. . . . . Music as a communications medium is capable of experientially connecting us to many cultures, past, future, and the many directions of the present . . . . . Jazz, being essentially a "speak for yourself" medium, affords us expression of a very honest, personal sort . . . . . We don't have to speak through someone else's creations . . . . . I'm very proud of the students at the College of the Redwoods who have responded to their environment in creative ways and especially the students whose original compositions are represented on this record . . . . . This album is dedicated to the potential in all of us for exploring and expressing our own uniqueness in whatever directions our compass might suggest . . . . .

PERSONNEL

Woodwinds	Trumpets	Trombones	Rhythm
Michael Moore	Randy Carrico	Dana Wheaton	Jim Royer
Barry Block	Bill Allen	Lawrence Mooney	Ian Cone
Candace Tinkler	Randy Ames	Charles Richards	Charles Bulla
Joe DeAndries	Dick Titterington	Gary Stipek	David Burn
Darcy Christenson	Jim Sernesky	Jan Stout	Alvin Camillo

M·I·K·A·E·L K·I·R·K·E



SIDE ONE

Just Can't Win (M. Kirke)
Survivor (M. Kirke)

SIDE TWO

Only for You (J. Bivona) *
Something About You (T. Loughran) *
My Love (M. Kirke) *

MUSICIANS:

MIKAEL KIRKE: Lead and backup vocals.
RICK DERRINGER +: Lead and rhythm guitars and backup vocals on "Just Can't Win" and "Survivor." Synthesizers on "Survivor." Electric guitar on "My Love."
MIKE MIRANDA: Lead and rhythm guitars on "Only for You" and "Something About You." Rhythm guitars on "Just Can't Win" and "Survivor."
JOE BIVONA: Lead and rhythm guitars and backup vocals on "Only for You." Rhythm guitar on "Something About You." Acoustic guitars on "My Love."
STEVE PRIEST: Bass guitar on "Just Can't Win" and "Survivor." Backup vocals on "Something About You."
DAVID GRAHAME: Bass guitar on "Only for You," "Something About You" and "My Love." Backup vocals on "Only for You."
JOHN MARELLI: Drums on all. Backup vocals on "Only for You."
CHRIS MEREDITH: Grand acoustic piano on "My Love."
DAVID BECK: Synthesizers on "Something About You" and "My Love."
RUSSELL VELASQUEZ: Backup vocals on "Only for You."

Produced by Rick Derringer for High Calibre Productions, Inc.
except for * Produced by Carl Casella & Mikael Kirke for MIKALEX ENTERPRISES, INC.

Recorded at Planet Sound, N.Y.C.
Engineer: Carl Casella
Assistant Engineer: Paul Silvestro

Photography: **Mark Weiss**
Makeup/Styling: **Diane Matthews**
Production Assistant: **Patricia Roesch**
Cover Concepts: **Mikael Kirke**
Art Direction: **Francesca Strauss**



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ALIEN SONS OF THE UNIVERSE

1 ▲ SONS OF THE UNIVERSE ■ PROJECT TOMORROW ● BREAK THROUGH ▲ FLY ■ LOVE TOUCH ● 2 ▲ MIDNIGHT WISH ■ ANGEL OF LIGHT ● THE OTHER SIDE OF THE SUN ▲ ALIEN EYES ■ ZARION ●

● PRODUCED BY ▲ RON DANTE ■ JOHN LISSAUER ●



6E-221

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Art Direction: Johnny Lee. Photography: Chris Callis

ELEKTRA
6E-221

Many years ago, when the knowledge of impending doom reached an elite few there on Atlantis, a small ship, the only one of its kind, was sent into the Universe. Tears filled their eyes, as Atlantis began to sink beneath the mighty waters of the Earth.

Believing that all life as they knew it had vanished beneath the ocean, the few quickly lost sight of Earth as their craft approached the speed of light. Three and a half years later, they arrived in a galaxy that housed an enormous planet of great beauty with a lilting melody masterfully spun by its own orbit: ZARION, the cultural planet of music and fine art. The weary Earth travelers were graciously welcomed by its inhabitants, and the King soon approved their request to dwell on Zarion unto time indefinite.

In time, sons were born of Zarion women. We are those sons - Vance, Cristen, and Michael. We quickly gained the King's favor, as we grew writing and singing songs of praise to the King and his kingdom. Years later, we were commissioned by the King to go into the Universe to study and record the music of the spheres. After years of light passed, suddenly, beautifully spinning before us, was the home of our forefathers—the Earth. Emotion exploding within us surfaced immediately in the form of a song entitled, "Sons of the Universe."

Today we are living among you, experiencing life and love, thought to have vanished long ago. We refer to ourselves as Alien.

Vance

PRODUCED BY
RON DANTE AND JOHN LISSAUER
MICHAEL - VOCALS AND KEYBOARDS
CRISTEN - VOCALS AND PERCUSSION
VANCE - VOCALS AND GUITAR
SAUGER - KEYBOARDS AND SYNTHESIZER
BOBBIT - BASS
BAZARO - DRUMS
JAETON - GUITAR
ELIRAN - GUITAR
RICH ULFIK - EXTRA EFFECTS
SUZANNE CIANI - SPECIAL ELECTRONIC MUSICAL SOUNDS, BUCHLA SYNTHESIZER AND PROPHET V
ENTIRE MUSICAL CONCEPT CREATED BY
MICHAEL, CRISTEN AND VANCE
ALL SONGS ARRANGED BY
JOHN LISSAUER AND ALIEN
ALL SONGS COMPOSED BY ALIEN
RECORDED AT
MEDIA SOUND STUDIOS, NEW YORK,
SOUND MIXERS, NEW YORK,
HIT FACTORY, NEW YORK
MASTERED AT ALLEN ZENTZ
RECORDING BY CHRIS BELLMAN
ENGINEERS: MICHAEL DELUGG
MICHAEL BRAUER, JOHN PACE, LEANE UNGER
ASSISTANT ENGINEERS: TERRY TOSIELLO
JAMES NICHOLS

SPECIAL THANKS TO
RON DANTE
JANET LA FATA
ALAN GRUBMAN
ROBERT L. GENCO
PEG HARLESS
AL DE MORINO
MICHAEL GREGORIO
JOSEPH GENCO
TONY SANTARELLA
VINCENT LA FATA
JOAN MCBRATNEY

TO AN EARTHLY PRINCESS WHOSE LOVE
AND ENDURANCE KNOWS NO LIMITS
WE DEDICATE THIS ALBUM TO THE PLANET EARTH

Michael Cristen Vance

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1

SONS OF THE UNIVERSE

Faster than the speed of light
Color prisms flashing bright
And the dancing of the light
Lights up our eyes
And makes us smile once more

Chorus:
We are the sons of the universe
We are the sons of love
We are the sons of the universe
And we sing—of love

Moving at the speed of sound
We can hear the singing stars
And the music from the light
Lights up our lives
And makes us sing once more

Chorus

Passing through each galaxy
We're enchanted by their songs
But no greater melody
Can there ever be
Than earth's song of love

Chorus

PROJECT TOMORROW

Tomorrow
Dreams can come true
Tomorrow
Make a wish and see it through

Chorus

Project tomorrow
We're on
You're on
Everybody on
A new tomorrow
(1st Chorus)
Time for sharing of our minds
(2nd Chorus)
Find the gift you have inside
(3rd Chorus)
Use your gift—This is the time to—
This is tomorrow
We're on
You're on
Everybody
Touch me—Feel me—I'm real

Dreamer
Whoever you are
Tomorrow
You will be a shining star

Chorus

I'm not afraid to love you
On a mission we are
I'm not afraid to share
We're all part of the universe
Don't be afraid we love you
We have come very far
Don't be afraid—to care
We have conquered the universe

Tomorrow
Reaching the stars
Making dreams come true
Just believe in who you are

Chorus

BREAK THROUGH

Break through
We got to you
We've arrived
Break through
We're lovin' you
We're alive

Did someone tell you
Your super dream is real
Kid you're good but
Got a long way to go

Do you wanna make it
Only the strong survive
If you can take it
You'll star in the show

Stand up and face the world
You'll break through—break through
Stand up and face the world
You'll break through

Break through
We got to you we've arrived

Break through
We're lovin' you
We're alive

If someone tells you
Your super dream is real
Kid you're good but
Got a long way to go

Don't be discouraged
Look at the times we failed
Then you'll know
How far you must go

So stand up and face the world
You'll break through—break through
Stand up and face the world
You'll break through

FLY

Stars are shining
Love to spend the night with you
Watching the sunrise
Talkin' 'bout the things we'll do

When dawn is breaking
We'll fly over the beach
See the call of fire
Light the sky
Shining in your eyes

Chorus
Oh, oh come fly with me
There's so much to see
Glide through the air
With new love to share

Lost in the clouds
We'll love away the afternoon
Sail through a canyon
Maybe see an island too

When the sun is setting
We'll fly out to the sea
There I'll hold you
In the open sky
Shining in your eyes

Chorus

LOVE TOUCH

Misty eyes
Beaming
Tender hearts
Feeling
Open minds
Sharing
This is love

Gentle hearts
Beating
Reaching hands
Touching
Joyous hearts
Planning
This is love

Chorus
Loving you is right
So right
Touching you is right
So right
We've got love
We got the love touch
Love
We got the love touch

Tender lips
Kissing
Making vows
Hoping
Anxious hearts
Meeting
Making love

2

MIDNIGHT WISH

When I'm far away
I'm missing you
My morning star
Traveling wonderous hours
Hoping
I'm still in your heart

Chorus
It feels good to hold you
And love you again
You are my midnight wish

Of all the women I have loved
Not one can match your grace
Loving me through lonely nights
While I was lost in space

Chorus

ANGEL OF LIGHT

Flashing lights
In the night
Timeless journeys
Magic flight
Moon-lite ships
Go sailing by
many people
Asking why
There are some seeking flight
Singing out
In the night

Chorus
Starship come shine so bright
Take me angel of light
It's a thriller

Climb on board
our silver coach
We welcome you
I am your host
Let my words
If I may speak
Assure you all
Our mission's peace
There are some seeking flight
Singing in the night

Chorus

THE OTHER SIDE OF THE SUN

Will you still love me on
the other side of the sun
We can laugh and sing our lives away
Never let it come undone
We can fly away
Let's leave today
We'll make love on the cool silver plane
So come with me to
the other side of the sun

Will you still love me on
the other side of the sun
I can show you life beyond your dreams
In the land that I come from
We can fly away
Let's leave today
We'll make love in the warm purple rain
So come with me to
the other side of the sun

Don't let me down
Earth girl don't run away
We'll be back again someday
When we leave the ground
Earth girl we're on our way
You'll be glad when we touch down

Will you still love me on
the other side of the sun
Let me show you life beyond your dreams
In the land of many suns
We can fly away
Let's leave today
We'll make love on the green emerald sand
So come with me to
the other side of the sun

ALIEN EYES

Well we came upon a lovely maiden girl
as we flew across a cool moon-lite stream
and the stars did glow in her wondering eyes
as she watched me walk out of a dream

Chorus
Alien Eyes—They're hypnotizing
Alien Eyes—How tantalizing
Alien Eyes—Where are you coming from?

As she stared at me in the midnight breeze
I was careful not to frighten her away
When she saw my eyes
She reached out to me
Then she touched me and started to say

Chorus

My home lies far beyond the sun
In peace and in love I do come
Let's walk through your green fields of glass
and talk till the night has past
Oh! we found love
Oh! we made love

Now the risin' sun in the eastern skies
let me know that it was time for us to leave
and as the earth did fade on that glorious day
I took with me the words that she said

Chorus

ZARION

Zarion, starship city
Countless wonders magnify her beauty
Unveiling secrets, constant pleasure
Come along to Atlantis in the sky

Chorus
We call her Zarion—are you coming?
Zarion—you will love her
Zarion—city of dreams
Zarion—light years away
We're comin' home today

Zarion, starship city
Endless powers matched only by her beauty
This is the moment, the time for leaving
Climb on board, for Atlantis in the sky

Chorus

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THE CHECKERS



HOUSE WITH NO WINDOWS

DON'T STOP DAN

FLAME IN MY HEART

LOVE WASN'T

MY PRAYER TONIGHT

I PROMI..

SING

503

THE CHECKERS

A SIDE

1. HOUSE WITH NO WINDOWS
2. GHOST OF MY BABY
3. DON'T STOP DAN
4. NIGHT'S CURTAINS
5. OVER THE RAINBOW
6. FLAME IN MY HEART
7. OH OH OH BABY
8. LET ME COME BACK

B SIDE

1. TRYING TO HOLD MY GAL
2. MY PRAYER TONIGHT
3. LOVE WASN'T THERE
4. MAMA'S DAUGHTER
5. I PROMISE YOU
6. YOU'VE BEEN FOOLING AROUND
7. WHITE CLIFFS OF DOVER
8. WITHOUT A SONG

MANUFACTURED IN SWEDEN

SING


CHANGE OF FACE
WHITEFACE
SRM-1-4017
Mercury

SIDE ONE

LET ME SLIP INTO SOMETHING
(Benny Rappa / Doug Bare)
Tunetown Publishing, Inc. (ASCAP) / Tunetown Publishing (BMI)

SAY WHAT YOU MEAN
(Benny Rappa / Doug Bare)
Tunetown Publishing (BMI)

STAY BACK
(Doug Bare / Benny Rappa / Steve Hardwick)
Tunetown Publishing (BMI)

DOUBLE OR NOTHING
(Hardwick / Rappa / Bare)
Tunetown Publishing (BMI)

SAVED BY THE BELL
(Benny Rappa)
Tunetown Publishing (BMI)

SIDE TWO

KEEP HOLDIN' ON
(Andy Frazier / Alfred McCarty)
Tunetown Music / Reckless Music (BMI)

BE TRUE
(Benny Rappa)
Tunetown Publishing (BMI)

CROSS YOUR HEART
(Doug Bare)
Tunetown Publishing (BMI)

SURE BET
(Rappa / Bare / Hardwick)
Tunetown Publishing (BMI)

ONE MORE TIME
(Doug Bare)
Tunetown Publishing (BMI)

PRODUCED BY PHIL BENTON & PETER LUBIN
FOR TITANIC PRODUCTIONS, INC.

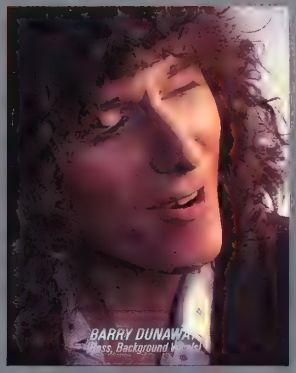
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ARRANGED BY PETER LUBIN, PHIL BENTON, AND WHITEFACE
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MIXED AT MONARCH STUDIOS, IN MARIETTA, GEORGIA AND "BE TRUE"
MIXED AT WEB IV STUDIOS, IN ATLANTA, GEORGIA
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ALL SONGS PERFORMED OR LICENSED UNDER A.F.M. AGREEMENT


BENNY RAPPA
(Drums, Lead Vocals)


BARRY DUNAWAY
(Bass, Background Vocals)


DOUG BARE
(Keyboards, Lead Vocals)


STEVE HARDWICK
(Guitar, Background Vocals)

SPECIAL THANKS: JOEL KATZ, ROB SHERWOOD, TOM TOOTHMAN, TEDDY BAKER, ART TITUS, SUSAN LUBIN, LENE BERNS, PAUL DAVIS, BUTCH WILSON, BUD ROE, KEN HEWITT

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STEREO

VJS 5054

THE HARMONIZING FOUR
THAT OLD TIME RELIGION

VJ
VEE-JAY RECORDS



VJLP-5054

PRICE 10

VJ VEE-JAY RECORDS

The Harmonizing Four
That Old Time Religion

It is particularly fitting that an album titled "That Old Time Religion" should be performed by the Harmonizing Four. This because the group was founded way back in 1927 at Dunbar Elementary School in Richmond, Virginia. Of course none of the present members of the group is from the original group, however the traditions and authenticity have been handed down and cherished. The Harmonizing Four has given over 50,000 concerts throughout most of the United States and has made, as its specialty, the classics and semi classics in negro spiritual music.

The present members of the group are Thomas Johnson, who has been with the organization for over thirty years. The son of Thomas Johnson, Mr. Ellis Johnson is also with the Harmonizing Four and sings bass. Other members include Lonnie L. Smith, second tenor and guitarist, and Joseph Williams serving his twenty eighth year as baritone for the group.

The Harmonizing Four has displayed its versatility of song before audiences at Carnegie Hall and the Apollo Theatre of New York; Keil Opera House, St. Louis and many other fine auditoriums and showplaces.

OLD TIME RELIGION

WITHOUT HIM

AMAZING GRACE

TELL THE ANGELS

OH HAPPY DAY

CALVARY

WELL DONE

ONE LOOK

STANDING THERE WONDERING

OLD RUGGED CROSS

OTHER WONDERFUL RECORDINGS BY THE HARMONIZING FOUR



THE HARMONIZING FOUR VJLP-5002



GOD WILL TAKE CARE OF YOU The Harmonizing Four VJLP-5009



GOLDEN BELLS The Harmonizing Four VJLP-5025



NEARER MY GOD TO THEE The Harmonizing Four VJLP-5039



THE BEST OF THE HARMONIZING FOUR VJLP-5050

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THE HARMONIZING FOUR • THAT OLD TIME RELIGION

Jimmie McElroy

MORE THAN I CAN BEAR



GLP-200

JIMMIE McELROY

MORE THAN I CAN BEAR

SIDE A

1. **MIDNIGHT CALLING**
(Geoff Hurley) KaPenda Publishing (BMI)
2. **SHELTER ME**
(Jack White, M. Spiro) Youngerster Musikverlag (Gema)/ Edition Sunrise Publishing, Inc. Adm. by Merit Music
3. **PIANO**
(Bebu Silvetti) KaPenda Publishing (BMI)
4. **YOUR HOME**
(Geoff Hurley, Kathleen Hurley) KaPenda Publishing (BMI)
5. **MORE THAN I CAN BEAR**
(Mark Vincent Reilly (PRS), Daniel White (PRS)) Matt Music Limited (PRS) Adm. by Famous Music Corporation (ASCAP)

SIDE B

1. **LOVE LIGHT KEY**
(Stan Devereaux) KaPenda Publishing (BMI)
2. **WHERE TWO LOVERS PLAY**
(Bebu Silvetti) KaPenda Publishing (BMI)
3. **LOST IN YOUR LOVE**
(Bebu Silvetti) KaPenda Publishing (BMI)
4. **HOT LATIN NIGHTS**
(Bebu Silvetti) KaPenda Publishing (BMI)
5. **SO EASY**
(Sue Sheridan (BMI), Steven R. Diamond (ASCAP)) Ensign Music Corporation (BMI)/Jobete Music (ASCAP)

Executive Producers: C.R. Anderson & Daniel Rivera
Produced by Daniel Rivera, Gary Strausbaugh
Co-Produced by Geoff Hurley
Arranged by Gary Strausbaugh, Bebu Silvetti
Engineered by Gary Strausbaugh, Geoff Hurley
Mixed by Gary Strausbaugh, Larry Ferguson
Drum Programming: Geoff Hurley
Keyboards: Gary Strausbaugh, Bebu Silvetti
Keyboards on "Love Light Key" by Gary Strausbaugh, Jimmie McElroy
Guitar: Dave Robinson, "Shelter Me", "So Easy"
Geoff Hurley, "Midnight Calling" *(Appearing courtesy of Gemini Records)*
Frank Danna *(Appearing courtesy of Gemini Records)*
Percussion: Eddie Katz
Saxophone: Jimmie McElroy
Flute: Jimmie McElroy
Background Vocals: Stan Devereaux, Diana Lee and The Gemini Choir
Recorded and Mixed at Gemini Records, 6934 E. 2nd Street, Scottsdale, Arizona 85251
Musical Tracks for Piano, Shelter Me, Lost In Your Love, Hot Latin Nights, Where Two Lovers Play, Co Produced by Jose Silva
Special thanks from Jimmie McElroy to: C.R. Anderson, Daniel Rivera, Gary Strausbaugh, Geoff Hurley, Mr. & Mrs. James O. McElroy, Candace Marie, Tunisia Nicole, James Julian McElroy, Cannonball Adderly, Alvin Batiste and to someone who could see what I couldn't see, Thank You "Jackie"

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GEMINI

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V. I. C.

Vrais Imitateurs du Christ













MARC
RECORDS
332

V.I.C.

VRAIS IMITATERUS DU CHRIST

FACE A

1- QUI EST-IL
2- DEMAIN J'AURAI LE TEMPS
3- IMAGE
4- JE NE SAIS

FACE B

1- ATTENDS MOI
2- MARIE MADELEINE
3- ADORATION
4- DECOURAGEMENT

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ホルスト

Gustav Holst 1874——1934

組曲〈惑星〉

The Planets

ベルナルト・ハイティンク指揮

Bernard Haitink——conductor

ロンドン・フィルハーモニー管弦楽団

London Philharmonic Orchestra

ジョン・オールディス女声合唱団

John Aldis Choir



太陽系の七つの惑星——
火星、金星、水星、木星、
土星、天王星、海王星——
のイメージを
占星術からの暗示をうけて
ファンタスティックに描きあげた交響詩です。
この、星々を擬人的にとらえその幻想は、
どこかオカルティズムの雰囲気さえただよわせ
ききてに異次元の神秘な幻想をかいまみせます。
ちなみに、冥王星が含まれていないのは
この惑星の発見が新しいものだからです。

FG-331 STEREO
fontana

ホルスト
G. Holst
組曲「惑星」作品32
The Planets, Suite for large Orchestra

ベルナルト・ハイティンク指揮
Bernard Haitink ——conductor
ロンドン・フィルハーモニー管弦楽団
London Philharmonic Orchestra
ジョン・オールディス合唱団
John Aldis Choir

●組曲「惑星」作品32

グスターヴ・ホルスト（一八七四―一九三四）は、スウェーデン系イギリスの作曲家で、ニーチェの「超人」などといわれた人であった。

この「組曲」は彼の代表作で、一九一四年に着手され、二年後にはだいたい完成、九一七年に全曲の初演が行われている。

第一曲――

❶火星――戦争の神　アレグロ、ニ長調、四拍子、ニ/四。

ホルストが、この曲の作曲に着手したのは、前述したように一九一四年のことであるということは、第一次世界大戦の起こった年にあたっているわけである。一つは、彼が「戦争の神」というサブタイトルをつけた第一曲「火星」を完成したのは、その第一次世界大戦がはじまる直前のことであった。まるかホルストは来るべき戦争をあらかじめ予期して、この曲を作曲したわけではないのであろうか、これほど時代の流れと一致した曲というのも珍しいわたしはそこになにか不思議な因縁があるように思えてならないのである

曲は、躍動する力強いリズムと、性格的な異なる二つの主題そもそもとにて書かれている。まず、オーボエと弦のユニゾンによる深遠な気分をもった第一主題があらわれる。そしてティンパニがたたく六連符にのって、ホルンによる第二主題が全音へとうつくしく、そして、これらの二つの主題がいり乱れたりに入り、劇的なクライマックスが築かれる

❷金星――平和の神　アダージョ、変ホ長調、四拍子、ニ/四。

第一曲とは対照的に、静謐で、そしてやさしさにあふれた曲である。はじめにハープの分散和音にのって、フルートによる第一主題があらわれる。この主題は、民謡風のうたごころにあふれた美しさをもっている。

第二主題は、ホルンによるやさしい旋律である。

❸水星――翼のある使いの神　アレグロ・ノン・トロッポ、ト長調、四拍子、四/四。

この曲は、ホルストの巧妙なオーケストレーションの最高傑作といわれるものである。

まず、ハープの特徴のある分散和音にのって、第一主題があらわれる。この主題は、弦によって奏でられる。これがいろいろな楽器に受けつがれながら、軽快な、そして、ユーモラスな気分をもった第一主題を全管弦楽で出す。

❹木星――快楽の神　アレグロ・ジョコーソ、ト長調、四拍子、四/四。

作曲者のホルストは、この曲について、本質は普通の意味でのよびをあらわすが、それと同時に宗教的なあるいは国民的な観念に直結する儀式的なよびをも表現すると述べているが、この曲は、その作曲者の言葉どおり、喜びにみちた、かつ堂々たる祝典的な気分にあふれた曲である。なお、ここではホルンが活躍します。ホルンによる快活な第一主題からはじまり、やがて、やはりホルンによるリズミカルな第二主題へとうつくしく、ついで民族舞曲風の第三主題、祝典的な気分をもった民謡風の第四主題があらわれる。曲はこれら四つの主題が中心となって、終盤へと盛り上がっていき、強烈なコーダで結ばれる

第二曲

❺土星――老年の神　アダージョ、ホ長調、四拍子、四/四。

この曲は、人生の悩みについたものを描いたもので、コーラスからはじまる。ついでな管によって行進曲風の第一主題があらわれ、大きな盛り上がりを見せるが、やがてナルウの甘美な響きが加わり、静かなうちに消えるように終わる

❻天王星――魔法の神　アレグロ、ト長調、四拍子、四/四。

この曲は、ホルストの巧妙なオーケストレーションの最高傑作といわれるものである。

まず、ハープの特徴のある分散和音にのって、第一主題があらわれる。この主題は、弦によって奏でられる。これがいろいろな楽器に受けつがれながら、軽快な、そして、ユーモラスな気分をもった第一主題を全管弦楽で出す。

❼海王星――神秘の神　アダージョ、ロ短調、四拍子、四/四。

この曲は、ホルストの巧妙なオーケストレーションの最高傑作といわれるものである。

まず、ハープの特徴のある分散和音にのって、第一主題があらわれる。この主題は、弦によって奏でられる。これがいろいろな楽器に受けつがれながら、軽快な、そして、ユーモラスな気分をもった第一主題を全管弦楽で出す。

エトセトラ・ノーブル・イメムの後、コーラス、ウ管弦楽団の指揮者は、九六六年から九六四年まで、ルドルフ・ケンペ、ヴィンデヴォイヤーの協力体制にあった。

九六四年には、ケンペひとり、不慮のことがおこるとになったのである。この時期に、ケンペは楽団を率いて南北アメリカ、極東、南米諸国、ヨーロッパ、国際音楽祭にも参加した。彼はまた国際マーラー協会の名誉会員に推されたが、九六九年の四月、ルドルフ・ケンペは、ミュンヘンのアパートで心臓発作のため、七五歳の生涯を閉じた。

ケンペの死後、彼の後任として、ロンドン・フィルハーモニー管弦楽団の指揮者に就任したのは、ベルナルト・ハイティンクであった。

ハイティンクは、一九二九年にアムステルダムに生まれ、ケンペの後任として、ロンドン・フィルハーモニー管弦楽団の音楽監督に任命されたのは、一九六九年のことであった。

同楽団の歴史は古く、ロンドンの最も古い音楽団体の一つである。その前身は、一九〇四年に、ニキシュによって創設されたロンドン交響楽団であるが、一九三二年、ビーチャムが、ロンドン・フィルハーモニー管弦楽団を組織し、ロンドンの音楽界に大きな影響を与えた。

ビーチャムの後、ボールト、ワルター、クレンペラー、ケンペ、ストコフスキーなどが指揮者として活躍した。

ハイティンクは、一九六四年にロンドン・フィルハーモニー管弦楽団の首席指揮者兼音楽監督に任命されたが、彼はまだ三五歳の若さであった。

ハイティンクは、一九六七年に、ロンドン・フィルハーモニー管弦楽団の首席指揮者兼芸術顧問に就任、九七九年から八八年までその職を兼任した。

彼は一九五一年にアムステルダム音楽院でアメリカ・ヴァン・ホーフに指揮法を学んだが、オランダ放送フィルハーモニー管弦楽団のアシスタントとして指揮者修業を始めた。さらにオランダ放送連合の主催する指揮者研修コースでエドゥアルト・ファン・ベイヌムの指導を受け、九五五年同連合の任命によって、四つの放送管弦楽団の首席指揮者として立つことになった。当時、彼は二七歳の若さであった。

ベルナルト・ハイティンクの名は、一躍、ヨーロッパの音楽界に知れわたることになった。

彼はまもなく、ベルギー国立管弦楽団の音楽監督に招かれ、九六一年から六七年まで、ベルギー国立管弦楽団の指揮者として活躍した。

ハイティンクは、一九六七年から八八年まで、ロンドン・フィルハーモニー管弦楽団の首席指揮者兼芸術顧問に就任、九七九年から八八年までその職を兼任した。

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●ベルナルト・ハイティンク

ベルナルト・ハイティンクは、一九二九年にアムステルダムに生まれ、ケンペの後任として、ロンドン・フィルハーモニー管弦楽団の音楽監督に任命されたのは、一九六九年のことであった。

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ビーチャムの後、ボールト、ワルター、クレンペラー、ケンペ、ストコフスキーなどが指揮者として活躍した。

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【志鳥栄八郎】

【三浦淳史】

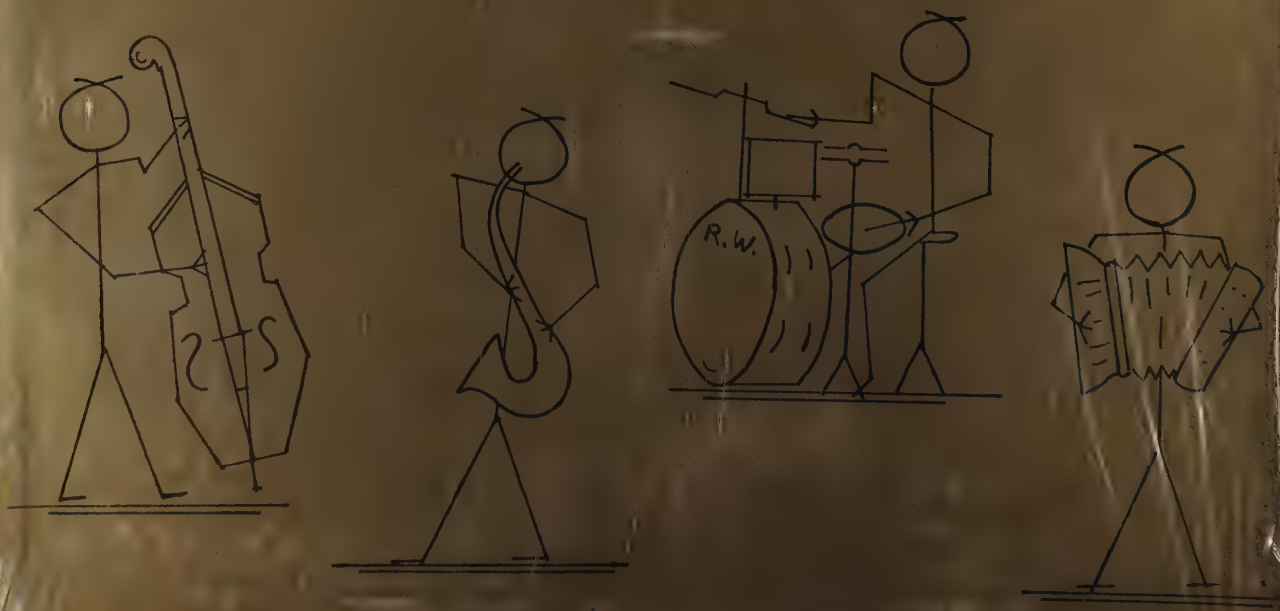
録音年月日と場所

レコードから無断でテープなどの他に録音することは法律で禁じられております

フォンタナ
発売元 日本フォノグラム株式会社
JP1980 定価 ¥1,300

RUSS WILLIAMS QUARTET

The Big Band Sound



Stereo

RECORDED: January 18, 1969

BY

Baker Sound Studio

"SELECTIONS"

Side 1

Sunny

Phoenix

Born Free

Day By Day

Some Where My Love

Watermelon Man

Side 2

Cute

Medley { DAYS OF WINE AND ROSES
SAN FRANCISCO
SECOND TIME AROUND }

Don't Get Around Much Anymore

Medley { MICHELLE
YESTERDAY }

I've Got It Bad And That Ain't Good

Medley { THAT'S ALL
THE PARTY'S OVER
SHOW ME THE WAY TO GO HOME }

"INSTRUMENTATION"

JIM McKINNON - *DRUMS - VOCALS*

SAM BOCCELLA - *CORDOVOX*

BILL RUSSELL - *SAX - CLARINET - FLUTE*

BOB LEBER - *BASS*


stereo
hey baby, its * The Crepitation Contest ***
No Sh*t!
THE POWER OF POSITIVE STINKING
FOR ADULTS ONLY
LAFF RECORDS
LAFF-A152 STEREO

The Crepitation Contest

THE POWER OF POSITIVE STINKING

Crepitate (*krep'i·tat*) (Latin *crepitare*—to crackle, crack)—To make a crackling sound. *To break wind.*

With a roll of drums (and other things) and a thundering trumpet call, a mighty pageant unfolds unto our disbelieving ears. A contest of giants, equal in many ways to the glorious Roman Circus, of chariot races, gladiatorial combat and the Rape of Troy.

In no other sport or contest is the measure of physical discipline more severely tried. Hear the mighty trumpet calls to which man has responded since the dawn of time. Hear the expression of the wish of everyone for a place in History . . . the sounds and aromas of man's grandeur wafting down the memory of untold ages . . . too often left behind. Here, glorified, the pride of the Rear Admiral, the party-pooper, private and public pooper, the quest for the Super-pooper. A matchless record of herculean efforts that rattles, belches, pops, snorts, sneers, crackles and blasphemes its way into an incredibly, extraordinarily gigglaugh-laden contest, to leave you gasping and gagle eyed in wonder. Truly a tempest in a toilet. The mightiest sounds of individual combat ever recorded. If you put your fingers in your ears you can't hold your nose. If you hold your nose . . . you'll have to listen . . . and laugh!! If you hold your nose and try to hold back the laughter . . . you're in the contest . . . and good luck to you! Another smash Blast-Off of Fun and Fantasy from LAFF RECORDS.



LAFF A152 STEREO

PRODUCED BY: DAVID GROSSMAN
EXECUTIVE PRODUCER: LOUIS GROSSMAN
ALBUM DESIGN/DIRECTION: HOWARD GOLDSTEIN
COVER PHOTOGRAPHER: DOMINIC BELMONTE

MERENGUE

"HIS MASTER'S VOICE"
RCA VICTOR
LPV-7642



Conjunto

LOS GUANDULITOS

MERENGUE

"HIS MASTER'S VOICE"
RCA VICTOR
LPV-7642

Conjunto

LOS GUANDULITOS

LADO "A"

1.- MARIA LUISA
2.- PAJARO DEL AGUA
3.- EL PICOTEAO
4.- JOVINITA
5.- MIS TRES AMORES
6.- MI HERMANA MURIO

LADO "B"

1.- JUANAMECHO
2.- EL GALLO FLOREAO
3.- EL PAPUJITO
4.- EL CANTO DE HACHA
5.- QUE MANERA DE APRETAR
6.- LOS ALGODONES









Hnos. Antor, S. A.
Calle Baruta No. 60 El Valle
Teléfonos 693319 y 691881 al 85
CARACAS - VENEZUELA

The Scotts

FAMILY MUSICAL REVUE

21 35
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$ 1.00





























Scott's

OQUAGA LAKE HOUSE, Inc.

Since 1870 six generations of Scotts have been involved in providing vacations at Oquaga Lake in this beautiful mountain setting.

The clear spring-fed lake cradled high in the green forested hills, is at an elevation where the air is fresh and exhilarating and makes you feel alive again. Scott's grounds encompass nearly 1000 acres, with a wide variety of recreational facilities, all available to our guests at no extra cost. Words and pictures are inadequate to describe a Scott's vacation. Adventures and happenings scheduled (and unscheduled) from early morning 'till bedtime are designed to bring everyone in on the fun and entertainment. FRIENDLINESS . . . HOMELIKE ATMOSPHERE . . . OLD FASHIONED HOSPITALITY . . . for these things we strive, and we Scotts, Ray and Doris, daughter Linda and son Jimmy — daughter Patty and husband Gary Holdrege, their daughter Stacy and son Michael - daughter Peggy and husband Ron Bowerman, their daughter Kim will personally do our best to see that you have a refreshing, healthy vacation, full of fun to store up many pleasant memories of your SCOTT'S ADVENTURE



(Dad) RAY SCOTT
(Son) JIMMY SCOTT

GARY HOLDREGE

(Mom) DORIS SCOTT
(Daughter) LINDA SCOTT

PATTY SCOTT
(Granddaughter)
STACY HOLDREGE

PEGGY BOWERMAN
(Granddaughter) KIM

SIDE #1

1. DAYBREAK—*The Family*
   (Ray, Doris, Gary, Patty, Peggy, Linda, Stacy, Jim & Kim)
2. WHEN I'M ALL IN LOVE & IF YOU LOVE ME—*Ray & Doris Scott*
3. YOU LIGHT UP MY LIFE—*Linda Scott*
4. LET ME ENTERTAIN YOU—*Stacy Holdrege*
5. RHINESTONE COWBOY—*Jimmy Scott*
6. I WON'T LAST A DAY WITHOUT YOU—*Peggy Bowerman*
7. SHOWBOAT MEDLEY
   WHY DO I LOVE YOU?—*Doris & Ray, Patty & Gary*
   CAN'T HELP LOVIN' DAT MAN—*Patty*
   YOU ARE LOVE—*Doris & Ray*
   OLD MAN RIVER—*Gary*

SIDE #2

1. SING—*(Our original counterpart) The Family*
2. WHAT I DID FOR LOVE—*Gary*
3. KIDS—*(Old time specials) Linda, Stacy, Jimmy*
4. NEW YORK, NEW YORK—*Patty & Gary*
5. ALL HIS CHILDREN—*The Family*
6. Excerpts from THE BICKERSONS—*Ray & Doris*
7. THE SOUND OF MUSIC—*The Family*









MELVIN (MEL) LOWE



Son-in-Law
RON BOWERMAN



CREDITS
Recorded Live At
SCOTT'S OQUAGA LAKE HOUSE
on June 12, 1978
by George Day Dayson Studios
Syracuse, N.Y.

WAHOO REVUE

10



AVANTI

AV-12-004

WAHOO REVUE
BAND XING

AV-12-004

Miss You Mississippi
(Thatcher)

Friend Of The Devil
(Garcia – Dawson – Hunter)
Ice-Nine Pub. Co. ASCAP

Galax
(Stewart)

Grandfather's Clock
(Traditional)

You Can Close Your Eyes
(Taylor)
Country Road Inc – Blackwood Music Inc. BMI

Someone
(Willis)

Singing All Day

Louis Allen – Vocals, Mandolin, Bass
Gary Bailey – Vocals, Rickenbacker Bass, Harmonica
Stan Brown – Banjo, Mandolin
Bill Willis – Vocals, Guitar

GUEST ARTISTS
"Jamas" Gene Wooten – Dobro
Gary Mitchell – Vocals
Rod Abernethy – Piano & Occasionally a Woodblock

Silence Or Tears
(Stewart)

North Carolina Home
(Willis)

Red Rubber Ball
(Simon)

Summer Time
(Gershwin-Hayward)
Gershwin Pub. Corp. ASCAP

Letter To Michael
(Bailey)

Father And Son
(Stevens)
Irving Music Inc. BMI

Stan

Gary



Bill

Louis

Special thanks to:

Charles Bailey, Wayne Jernigan, Rod Abernethy, Joyce Bailey for her rice with gravy – she can keep the molasses, Kathy Nunn, Elaine Willis, Louisa Payne, Sally Krantz, Jerry Stewart, Lumides the pants salesman, Gale, "Jodini", Pat, and especially all our families and loved ones

For best results, remove cover before playing.

Produced by ROD ABERNETHY
Recorded at REFLECTION SOUND STUDIO, May 1976
Engineered by DON DIXON
Photography by DAVID ROLFE, KATHY NUNN
Layout by JAMIE HAYES
Recordist MIKE ROBINSON

GOSPEL IN MY SOUL
BILLY PRESTON

MCA RECORDS

PL-179
(PL-179-A)

SIDE A

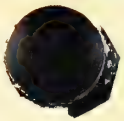
1. PASS ME NOT 2:00 ASCAP
(B. Preston)
2. GOSPEL IN MY SOUL 2:20 ASCAP
(B. Preston)
3. THE ONLY HOPE WE HAVE 3:10 BMI
(B. Preston)
4. HIS EYE IS ON THE SPARROW 3:15 PD/ASCAP
(Adapt. by B. Preston)
5. YOU'LL NEVER WALK ALONE 3:16 ASCAP
(R. Rodgers/O. Hammerstein)

℗ 1973 MCA
Records, Inc.

GOSPEL IN MY SOUL
BILLY PRESTON

MCA RECORDS

PL-179
(PL-179-B)



SIDE B

1. JUST A CLOSER WALK WITH THEE 2:46 PD/ASCAP
(Adapt. by B. Preston)
2. LAY MY BURDENS DOWN 1:53 ASCAP
(B. Preston)
3. DO LORD 1:20 ASCAP
(B. Preston)
4. HOW GREAT THOU ART 3:25 PD/ASCAP
(Adapt. by B. Preston)
5. ANGELS KEEP WATCHING OVER ME
(B. Preston) 2:00 ASCAP
6. PRAISE GOD FROM WHOM ALL BLESSINGS FLOW
(B. Preston) 1:15 ASCAP

℗ 1973 MCA
Records, Inc.


RAMA
JAZZ SERIES
RLP 1004
SIDE A
33⅓ RPM
LONG PLAYING
SACHS - CLARINET & COMPANY
AARON SACHS
RONDO BLUES (Phil Sunkel) Arkeayem Music ASCAP 4:40
GORME HAS HER DAY (Aaron Sachs) Patricia Music BMI 3:06
JUST SICK BLUES
(Bill Ver Planck) Planetary ASCAP 2:40
I CAN'T BELIEVE
(Aaron Sachs) Patricia Music BMI 2:57
BLUE SOPHISTICATE
(Benny Golson) Silhouette Music ASCAP 3:58
CONVERSATION
(Aaron Sachs) Win-Gus Music BMI 2:36


RAMA
JAZZ SERIES
RLP 1004
SIDE B
33⅓ RPM
LONG PLAYING
SACHS - CLARINET & COMPANY
AARON SACHS
MONA'S KIMONA (Nat Pierce) Patricia BMI 4:00
HALL'S LOFT (Aaron Sachs) Patricia BMI 2:45
COUNTRYFIED
(Phil Sunkel) Planetary ASCAP 3:45
NANCY
(Silvers-Sinatra) Barton Music ASCAP 3:13
WIGGINS
(Bill Ver Planck) Dorsey Bros. ASCAP 3:25


ACE RECORDS
VS-1010
Side 1
(VS-1010-A)
33⅓ R.P.M.
JASRAC
R-430114
JIMMY CLANTON
VENUS IN BLUE JEANS
1. DARKEST STREET IN TOWN
(Greenfield-Keller)
2. MOLLY DARLING
3. DREAMS OF A FOOL
(Smith-Stalcup-Cherval)
4. WALK WITH ME
(Greenfield-Sedaka)
5. NOT LIKE A BROTHER
6. JUST A MOMENT
(Lewing-Ozuna)
MANUFACTURED & DISTRIBUTED BY VIVID SOUND CORPORATION, TOKYO, JAPAN


ACE RECORDS
VS-1010
Side 2
(VS-1010-B)
33⅓ R.P.M.
JASRAC
R-430114
JIMMY CLANTON
VENUS IN BLUE JEANS
1. VENUS IN BLUE JEANS
(Greenfield-Sedaka)
2. BECAUSE I DO
(Rebennack)
3. LUCKY IN LOVE
(Greenfield-Keller)
4. I JUST WANNA MAKE LOVE
(Pomus-Shuman)
5. TWIST ON LITTLE GIRL
(Cliff-Ed Thomas)
6. WAYWARD LOVE
(Cliff-Ed Thomas)
MANUFACTURED & DISTRIBUTED BY VIVID SOUND CORPORATION, TOKYO, JAPAN

Epic

HOT ROCKS

AS 336
STEREO



SIDE 1
XSM 160935
℗ 1976, 1977
CBS Inc.

1. CHEAP TRICK — OH, CANDY 3:06
From the Epic Lp "Cheap Trick" PE 34400
2. DERRINGER — DON'T STOP LOVING ME 4:49
From the Blue Sky Lp "Sweet Evil" PZ 34470
3. REO SPEEDWAGON — RIDIN' THE STORM OUT 3:04
From the Epic Lp "You Get What You Play For" PEG 34494
4. KANSAS — WHAT'S ON MY MIND 3:27
From the Kirshner Lp "Leftoverture" PZ 34224
5. TED NUGENT — CAT SCRATCH FEVER 3:39 From the Epic Lp "Cat Scratch Fever" JE 34700

DEMONSTRATION
NOT FOR SALE

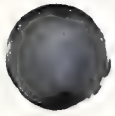
® "Epic," Marca Reg. Printed in U.S.A.

Epic

HOT ROCKS

1. JEFF BECK — SHE'S A WOMAN 4:18 From the Epic Lp "Jeff Beck With The Jan Hammer Group Live" PE 34433
2. SOUTHSIDE JOHNNY & THE ASBURY JUKES — WITHOUT LOVE 4:31 From the Epic Lp "This Time It's For Real" PE 34668

AS 336
STEREO



SIDE 2
XSM 160936

℗ 1976, 1977
CBS Inc.

3. STARCASTLE — DIAMOND SONG (DEEP IS THE LIGHT) 3:30 From the Epic Lp "Fountains Of Light" PE 34375
4. THE MICHAEL STANLEY BAND — WILL YOU LOVE ME TOMORROW 4:43 From the Epic Lp "Stagepass" PEG 34661
5. MOTHER'S FINEST — MICKEY'S MONKEY 4:45 From the Epic Lp "Another Mother Further" PE 34699
6. GEORGE DUKE — 'SCUSE ME MISS 3:35 From the Epic Lp "From Me To You" PE 34469

DEMONSTRATION
NOT FOR SALE

℗ "Epic," Marca Reg. Printed in U.S.A.


ODEON
INDUSTRIA BRASILEIRA
33 1/3 R.P.M.
CARNAVAL DE 1959
BR-XLD 10.177
ALTA FIDELIDADE
1 - VAI MAS VAI MESMO, samba (Ataulfo Alves) ATAULFO ALVES com Orquestra e Côro - 2 - PASSE NA 2a FEIRA, samba (Armando Cavalcanti - Brazinha) DALVA DE OLIVEIRA com Orquestra e Côro - 3 - LEVANTA MANGUEIRA, samba (Luiz Antonio) - ZEZINHO com Orquestra e Côro - 4 - PALANQUIM CHINÊS, marcha (José Rov - Orlando Monelo) ISAURA GARCIA com Orquestra - 5 - RAINHA DO MAR, marcha (J. Piedade - O. Cazzaneo - A. Fonseca) ADEMILDE FONSECA com Orquestra e Côro - 6 - BONITO PAPEL, batucada (Nilo Silva) OSWALDO RODRIGUES com Orquestra - 7 - BAMBOLEANDO, samba (Santos) FRANCISCO EGYDIO com Orquestra - 8 - PERDOEI, samba (Ademiran Barcosa) ANTONIO MARTINS com Orquestra
MOFB 3.054
(Mono)
INDUSTRIAS ELETRICAS E GRAFICAS BRASIL-OLIDEN S.A.
540 gramas
TODOS OS DIREITOS DE AUTORES, INTERPRETES E PRODUTORES FONOGRAFICOS SÃO PROPRIEDADE DA EMPRESA GRAVADORA
TODOS OS DIREITOS RESERVADOS A REPRODUÇÃO, A EXECUÇÃO PUBLICA E A IMPORTAÇÃO DESTE DISCO SEM AUTORIZAÇÃO SÃO PROIBIDAS


ODEON
INDUSTRIA BRASILEIRA
33⅓ R.P.M.
CARNAVAL DE 1959
BR-XLD 10.178
ALTA FIDELIDADE
1 - CHAMINÉ DE BARRACÃO, samba (Mensueto - José Batista) MARLENE com Orquestra e Côro - 2 - EU NÃO QUERO VOCÊ, samba (Raul Sampaio - Ivo Santos) ORLANDO SILVA com Orquestra e Coro - 3 - MARCHA DO TONICO (Cotuca Tonico), marcha (Lino Tedesco - Arnaldo Rosa) DEMÔNIOS DA GAROA com Orquestra
4 - MARCHA DE COPACABANA, marcha (A. Cavalcanti - Brazinha) VENILTON SANTOS com Orquestra e Côro
5 - AMOR VEM ME BUSCAR, samba (Avrton Borges - Adolfo Macedo - Adilçon Moreira) ZILDA do ZÉ com Orquestra e Côro
6 - RESPOSTA DA FANZOCA, marcha (Miguel Lima - Gil Lima) ROBERTO PAIVA c/ Orq. e Côro - 7 - MEU PRIMEIRO AMOR, samba (Raguinho - Genil Castro) ALDA PERDIGÃO c/ Orq.
8 - TORERO, marcha (Jon Gonçalves - Nelson Nogueira) MARIO AUGUSTO com Orq.
MOFB 3.054
Notável
SÃO BERNARDO DO CAMPO - SÃO PAULO - BRASIL
DISCO DE PAPEL RECICLADO
TODOS OS DIREITOS DE REPRODUÇÃO E DE EXECUÇÃO PÚBLICA DESTA OBRA GRAVADA SÃO RESERVADOS


ROMUS
TANIA CON LOS NAIPES
TUS OJOS
Promus
PLP-2003
Lado-A
Stereo
1. YA NO PUEDO CON MI PENA
Rumba-Flamenca (L. Cruz)
2. PUEBLECITO DE DIOS. Balada (L. Cruz)
3. MI COMPENSACION. Vals. (L. Cruz)
4. TUS OJOS. Paseo (D.D.)
5. RUMBA GITANA. Rumba Flamenca (E. Quijano)
6. NO MEREZCO TU PERDON. Bolero (L. Cruz)

PROMUS

TANIA CON LOS NAIPES
TUS OJOS

Promus
PLP-2003
Lado-B

Stereo

1. **SOMBRA DEL PASADO.** Bolero (L. Cruz)
2. **MUNEQUITA MIA.** Vals. (J. Quintero)
3. **UN GRITO VAGABUNDO.** Paseo. (D.D.)
4. **LA PERLA.** Cumbia. (A.M. Penaloza)
5. **ANGELITA LUCIA.** Merengue. (D.D.)
6. **SUPLICA.** (Maria J. de Wetto)

FLO CASSINELLI

LIVE AT

CHUKKERS

© 1987
℗ BMI/ASCAP



Time 22:10
(NR 17056-1)

1. WRAP YOUR TROUBLES IN DREAMS
2. I WANT A LITTLE GIRL
3. SLIPPER
4. WILLOW WEEP FOR ME
5. SHE'S FUNNY THAT WAY

753 GAYWOOD DRIVE, PITTSBURGH, PA. 15235 (412) 241-9194

FLO CASSINELLI

LIVE AT

CHUKKERS

© 1987
℗ BMI/ASCAP



Time 22:02
(NR 17056-2)

1. SPLANKY
2. EASY LIVING
3. BYE BYE BLACKBIRD
4. IN MY MOMENTS OF DESPAIR
5. SWEET GEORGIA BROWN

753 GAYWOOD DRIVE, PITTSBURGH, PA. 15235 (412) 241-9194



"The Divine One"
Sarah Vaughn

CR-2038

SIDE ONE
STEREO

SEND IN THE CLOWNS 3:29
Arranged and Conducted By Paul Griffin

WAVE 3:29
Arranged and Conducted By Michel Legrand

WHAT ARE YOU DOING THE REST OF YOUR LIFE 3:52
Arranged and Conducted By Michel Legrand

PIECES OF DREAMS 3:05
Arranged and Conducted By Michel Legrand

ALONE AGAIN (NATURALLY) 4:25
Arranged and Conducted By Peter Matz

JUST A LITTLE LOVIN' 3:07
Arranged and Conducted By
Jack Elliott & Allyn Ferguson

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"The Divine One"
Sarah Vaughn

CR-2038

SIDE TWO
STEREO

THERE WILL NEVER BE ANOTHER YOU 1:34
MISTY 3:12
OVER THE RAINBOW 7:01
LIKE SOMEONE IN LOVE 2:29
MY FUNNY VALENTINE 5:32

℗ & © 1985 AUDIOFIDELITY ENT., INC.


THE BEST OF MYRON FLOREN
MYRON FLOREN
MCA RECORDS
R 22334
MCA-2-4
MCA-194
RECORD 1
SIDE 1
1. HOLZAUCTION
(Arranged and
2. CUCKOO
(Arranged By M.
Welk)
3. HENRY FORD SCHOTTISCHE (2:01-P.D.)
(Adaptation-M. Floren)
4. PETTICOAT POLKA (1:51-ASCAP)
(Myron Floren-Ralph Portner)
5. JOHNNY OSLO SCHOTTISCHE (Johann
Paa Snippen) (1:52-ASCAP)
(Myron Floren-Curt Ramsey)
6. LIFE IN THE FINNISH WOODS (2:14-
ASCAP) (Adapted By
L. Welk-M. Floren)
©1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC. 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


RON FLOREN
MCA RECORDS
MCA-195*
RECORD 1
SIDE 4
1. ACCORDION
(M.
2. THE HAPPY YOD
(Geo
3. BALL IN KARLSTA
(Adapted By L. Wel
4. OVER THE WAVES WALTZ (2:13-P.D.)
(Arranged By M. Floren-Larry Gordon)
5. O SUSANNA (2:30-ASCAP)
(Adapted By Myron Floren)
6. VILLAGE TAVERN POLKA (2:08-P.D.)
Arranged and Adapted By
Myron Floren)
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RON FLOREN
R 22
MCA-2
MCA-197
RECORD 2
SIDE 3
MCA RECORDS
1. COUNTR
(Adapted By M
2. PENGUIN
(Ge
3. MEMORIES FROM U
(Adapted By Myron Floren)
4. GERMAN MEDLEY: HI LEE HI LO-ACH DU LIEBER AUGUSTIN-ZU LAUTERBACH DU DU LIEGST MIR IM HERZEN (1:43-ASCAP)
(Arranged By Myron Floren)
5. NORTHWIND (2:14-ASCAP)
(M. Floren Curt Ramsey)
6. BARUSKA (2:15-ASCAP)
(Arranged By
Myron Floren)
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MYRON FLOREN
MCA RECORDS
MCA-196
RECORD 2
SIDE 2
1. ON THE ACCORD
2. MOUNTAIN BEL
(C. Kinkle
3. CASEY'S OLD
(Casey
4. HOOP SKIRT SCHOTTISCHE (2:16-ASCAP)
(Myron Floren)
5. DAD'S WALTZ (2:00-ASCAP)
(Myron Floren)
6. MIDNIGHT SUN SCHOTTISCHE (2:11-ASCAP)
(Myron Floren-
Curt Ramsey)
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STRINGS OF PRAISE GOSPEL SINGERS

SHELTERED IN HIS ARMS

HSG-157

SIDE ONE

1. SHELTERED IN THE ARMS OF GOD (2:00)
2. KNEEL AT THE CROSS (2:03)
3. I'M USING MY BIBLE FOR A ROAD MAP (2:12)
4. JESUS HAS BUILT IT FOR ME (2:25)
5. HOUSE OF GOLD (2:08)

HILLSIDE
GOSPEL RECORDS

STRINGS OF PRAISE GOSPEL SINGERS

SHELTERED IN HIS ARMS

HSG-157

SIDE TWO

1. STANDING IN THE SHADOWS OF JESUS (3:08)
2. BECAUSE HE LIVES (3:18)
3. FROM THE MANGER TO THE CROSS (2:10)
4. ONE MORE VALLEY (2:35)
5. ANGEL BAND (2:23)

KING

FOLK 'N HILL
MOORE & NAPIER

KLP-828
SIDE ONE



1. METRACAL-SAME OLD GAL
2. GEORGIA BOUND
3. LONESOME WIND BLUES
4. IT HURTS TO SEE YOU GO
5. COUNTRY TWIST
6. FLORIDA PICKIN'
7. COLUMBUS STOCKADE BLUES

257-4C-3363



FOLK 'N HILL
MOORE & NAPIER

KLP-828
SIDE TWO

1. *TRUCK DRIVER'S QUEEN*
2. *IN A WORLD OF BROKEN HEARTS*
3. *MY DEAR ONE*
4. *WHEN THE ROSES BLOOM AGAIN*
5. *TWILIGHT SWAMP*
6. *NO LONGER A SWEETHEART OF MINE*
7. *GATHERING FLOWERS FROM THE HILLSIDE*

THE SPOKEN WORD

Footnotes of History Series

First Term
Inauguration Address
of

SW-115
non-breakable

Side 1

Franklin Delano Roosevelt
as President of the United States
March 4, 1933

(This record was made from original sound recordings before tape recording was developed and the disc sounds and surface noises are inevitable.)

RR4M-0381

Long-Playing 33 1/3 Microgroove

THE SPOKEN WORD

© Footnotes of History Series

Second Term
Inauguration Address
of

SW-115
non-breakable



Side 2

Franklin Delano Roosevelt
as President of the United States
March 4, 1937

(This record was made from original sound recordings before tape recording was developed and the disc sounds and surface noises are inevitable.)

RR4M-0380

Long-Playing 33 1/3 Microgroove

JAZZ & BLUES

APOLO RECORDS

STEREO

J & B – 6.002

Cara A

SGAE

Permiso

Nº 7.325

33 r. p. m.

Depósito Legal
B. 11.168-1982

Fabricado en España
por SONIC, S.A.
Napoles, 6 y 8
Barberá del Vallés
Permiso Nº 93.085

RAY CHARLES

1. **HONEY HONEY** (R. Charles)
2. **RAY CHARLES BLUES** (R. Charles)
3. **YOU ALWAYS MISS THE WATER-WHEN THE WELL RUNS** (R. Charles)
4. **SHE'S ON THE BALL** (R. Charles)
5. **HOW LONG** (Leroy Carr)

Editor: A. Fàbregues

JAZZ & BLUES

APOLO RECORDS

STEREO

J & B – 6.002

Cara B

SGAE

33 r.p.m.

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Prohibida la reproducción

RAY CHARLES

1. **SOMEDAY** (R. Charles)
2. **AIN'T THAT FINE** (R. Charles)
3. **DON'T PUT ALL YOUR DREAMS IN ONE BASKÉT** (R. Charles)
4. **BABY WON'T YOU PLEASE COME HOME** (R. Charles)
5. **TELL ME BABY** (R. Charles)

Editor: A. Fàbregues


M-G-M
GREAT THEMES FROM THE CLASSICS
STEREO
SE 3730
Side 1
1. RACHMANINOFF MEETS PAGANINI
2. ANITRA SWINGS
3. CHOPPIN' AT CHOPIN
4. MOUNTAIN KINGERY
5. COOL FANTASY
(Garisto)
METROPOLITAN
JAZZ QUARTET
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



M-G-M

GREAT THEMES FROM THE CLASSICS

STEREO

SE 3730

Side 2

1. ROMEO MEETS JULIET
2. CONCERTO FOR FOUR
3. GOIN' WITH CARMEN
4. LOVE AND DREAMS
5. BRAHMS IN BLUE
6. NIGHT SONG (Garisto)

METROPOLITAN JAZZ QUARTET

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

RIGHT TRACK RECORDS

MARK WAYNE GLASMIRE

SAD SONGS

SLP 1064-A

Side 1

GOING OUT
YOU SHOWED ME
DREAM IN A CLOSET
BELIEVE IN ME

© Mark W. Glasmire
℗ 1981 Wayne Enterprises

DIV JON MILLER SOUND STUDIOS BATH PA 18014


RIGHT TRACK RECORDS
MARK WAYNE GLASMIRE
SAD SONGS
SLP 1064-B
Side 2
MANDARIN SKY
HEY GIRL
WE'VE JUST BEGUN
SO ALONE
SAD SONGS
© Mark W. Glasmire
℗ 1981 Wayne Enterprises
DIV JON MILLER SOUND STUDIOS BATH PA 18014



VIC DAMONE
IN SAN FRANCISCO

1. **Overture & Introduction**
2. **In The Still Of The Night** (Cole Porter) Chappell & Co., Inc.

Side One

℗ © 1979
Rebecca Records

Stereo
R-1214
(mR1214-79a)

3. **Evergreen** (P. Williams-B. Streisand)
First Artist-Emanuel-Warner Bros.
4. **Easy To Love** (Cole Porter) Chappell & Co., Inc.
5. **Come In From The Rain** (Carol Bayer Sager-M. Manchester)
Uni-Chappell & Co.
6. **An Affair To Remember** (H. Adamson-L. McCarey-
H. Warren) Leo Feist Inc.
7. **I Can't Smile Without You** (C. Arnold-D. Martin-
G. Morrow) Dick James Music
8. **You Stepped Out Of A Dream** (G. Kahn-N.H. Brown)
Leo Feist Inc.
9. **You Needed Me** (Randy Goodrum) Chappell & Co., Inc.

Produced by Bill Armanino
Arr. & Cond. by Norm Geller-The Sal Carson Orch.
Promoted & Distributed thru: Barbary Coast Music Co. Inc.-
PO Box 24558, San Francisco, CA 94124/New York
Office: Ben Arrigo, 157 W. 57th St.,
New York, NY 10019/
212-265-6585



VIC DAMONE
IN SAN FRANCISCO

1. **On The Street Where You Live** (A.J. Lerner-F. Lowe)
   Chappell & Co., Inc.

Side Two

℗ © 1979
Rebecca Records

Stereo
R-1214
(mR1214-79b)

2. **You Made Me Love You** (J.V. Monoco) Chappell & Co., Inc.
3. **Here's That Rainy Day** (J. Van Heusen-J. Burke)
   Bourne Music/Dorsey Bros.
4. **Send In The Clowns** (Stephen Sondheim)
   Revelation & Rilting Music Inc.
5. **Falling In Love With Love** (Richard Rodgers)
   Chappell & Co., Inc.
6. **Christmas In San Francisco** (Tony Romano)
   Barbary Coast Music Co., Inc.
7. **Weekends Were Made For Michelob** (Steve Karmen)
   Elsmere Music
8. **MacArthur Park** (Jim Webb) Canopy Music

Produced by Bill Armanino
Arr. & Cond. by Norm Geller-The Sal Carson Orch.
Promoted & Distributed thru: Barbary Coast Music Co. Inc.-
PO Box 24558, San Francisco, CA 94124/New York
Office: Ben Arrigo, 157 W. 57th St.,
New York, NY 10019/
212-265-6585



WARNER SPECIAL PRODUCTS

A Columbia Musical Treasury
THE GOLDEN 60'S
Who Put The Bomp?/Great Hits From The 60's

SIDE ONE
1P 74151

OP 6502

1. **WHO PUT THE BOMP?*/Barry Mann**
   (Mann-Goffin) Screen Gems-EMI Music Inc. BMI
2. **DUM DUM/Brenda Lee**
   (Sheely-DeShannon) Unart Music Corporation BMI
3. **RAMA LAMA DING DONG*/The Edsels**
   (George Jones, Jr.) Jimbo Publishing Co. BMI
4. **THE SHOOP SHOOP SONG (IT'S IN HIS KISS)/ Betty Everett**
   (Rudy Clark) T.M. Music BMI
5. **PAPA OOM MOW MOW/Rivingtons**
   (Frazier-White-Wilson, Jr.-Harris) Beechwood Music Corporation BMI

*Original Monaural Recording

Manufactured By Warner Special Products. A Division Of Warner Communications, Inc.



WARNER SPECIAL PRODUCTS

A Columbia Musical Treasury
THE GOLDEN 60'S
Who Put The Bomp?/Great Hits From The 60's

SIDE TWO
1P 74152

OP 6502

1. **THE OOGUM BOOGUM SONG/Brenton Wood**
(Alfred Smith) Big Shot Music, Inc. ASCAP
2. **YA YA*/Lee Dorsey**
(Robinson-Lewis) Big Seven Music Corp. BMI
3. **IKO IKO*/The Dixie Cups**
(Hawkins-Hawkins-Johnson-Thomas-Jones-Jones) Trio Music Co., Inc. BMI
4. **(LA LA) MEANS I LOVE YOU*/The Delfonics**
(Bell-Hart) Mighty Three Music/Bell Boy Music BMI
5. **WOOLY BULLY/Sam The Sham & The Pharaohs**
(Domingo Samudio) Beckie Publishing Co. Inc. BMI

*Original Monaural Recording

Manufactured By Warner Special Products. A Division Of Warner Communications, Inc.

SIDE 1

1970

Ocean Township High School Symphonic Band

William M. Figart, Jr., Director

mfg. by Century RECORDS

STEREO
36537

RC 469
HMR Productions
Scotch Plains
N.J. 07076

William Tell Overture - Rossini

Bugler's Holiday - Anderson
Trio: Richard Kopf
Gary Summerfield
Andrew Kessler

Great Themes from Great Italian Movies - Cacavas

33 1/3

SIDE 2

1970

Ocean Township High School Symphonic Band

William M. Figart, Jr., Director

mfg. by Century Records

STEREO
36537

RC 469
HMR Productions
Scotch Plains
N.J. 07076

Finale from the New World Symphony - Dvorak

Alla Barocco - Giovannini

Duo Concertant - Drouet
Duet: Susan Bertelsen
Eugenie Scott

The Matador - Cacavas

33 1/3

THOMAS J

Valentino, inc

PRODUCTION MUSIC LIBRARY

MONAURAL
1015-A

FULL FREQUENCY
RANGE RECORDING



REG. U.S. PAT. OFF.

33⅓ RPM
LONG PLAYING

BUGLE CALL RECORD

1. First Call :10–2. Reveille :14–3. Assembly :08–
4. Mess Call :12–5. Sick Call :10–6. Fatigue Call :11–
7. Recall from Fatigue :09–8. Mail Call :06–
8. Church Call :24–10. Attention Retreat :40–
11. Call to the Colors :30–12. National Anthem 1:11–
13. Mess Call :12–14. Tattoo :58–
15. Call to Quarters :21–
16. Taps :34–17. Swim Call :10

U4RM-8934

℗ Thomas J. Valentino, Inc.
N.Y., N.Y. 10036

THOMAS J

Valentino, inc

PRODUCTION MUSIC LIBRARY

MONAURAL
1015-B

REG. U.S. PAT. OFF.

FULL FREQUENCY RANGE RECORDING

LONG PLAYING 33⅓ RPM

BUGLE CALL RECORD

1. Fairest of the Fair 3:28
2. Washington Post 1:38
3. Semper Fidelis 2:19
4. El Capitan 2:17
5. Thunderer 1:47
6. Stars & Stripes Forever 3:06

U4RM-8935

℗ Thomas J. Valentino, Inc.
N.Y., N.Y. 10036

BOREAL
RECORDS

GABRIEL RAYMON
LA VOZ DEL DESPECHO

BLP 221
LADO-A



33 1/3 RPM
HI-FI

1. MAL HOMBRE - Bolero - (Gabriel Raymon)
2. MI AGONIA - Vals - (Gabriel Raymon)
3. POR DINERO O POR AMOR - Bolero - (Gabriel Raymon)
4. YO ERA BUENO - (Bolero) (D. en D.)
5. VETE POR DIOS - Corrido - (Gabriel Raymon)
6. SOLLOZANDO LA ABRACE - Bolero (D. en D.)

BOREAL
RECORDS

GABRIEL RAYMON
LA VOZ DEL DESPECHO

BLP 221
LADO-B



33 ⅓ RPM
HI-FI

1. MI CONDENA - Bolero - (Gabriel Raymon)
2. AL PIE DE TU MALDAD - Vals (Pedro Fernández)
3. VUELVE A MARCHARTE - Bolero - (Gabriel Raymon)
4. EL REDENTOR - Vals - (D. en D.)
5. VENENOSA - Bolero - (Gabriel Raymon)
6. QUIERES A OTRO - Ranchera - (Rafael E. Padilla)

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

D E D

"EL SEPTIMO SEVERO"
AGENTE 007 CON LICENCIA PARA MATAR DE RISA

R. I. 1423

ELD 02.15.730 A
EMP 9564
STEREO

LOS MUPPETS SECHURANOS AREQUIPEÑOS LO QUE VALE EL SABER LESBIANA MONOLOGO DEL SIETE MARCO ANTONIO LA PERRA EN CELO QUE CANTA UD. CADA CANCION CON SU CHISTE EL ARTISTA EL HUERFANITO EL GAGO LA CHISMOSA EL RATERO EL CARDIACO EL PRESO EL POLICIA EL IMPOTENTE Nº 1 EL IMPOTENTE Nº 2 EL MARIHUANERO LA VIUDA FINAL

Todos los Derechos de Autor Reservados

NESTOR QUINTERO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA

LA PRIMERA FABRICA DE DISCOS DEL PERU

DED

"EL SEPTIMO SEVERO"
AGENTE 007 CON LICENCIA PARA MATAR DE RISA

R.I. 1423

ELD 02.15.730 B
LEMP 2565
STEREO

-SON CUBANO-NOVELA HINDU CHISTE DE UN MARICA
CHISTE DE DOS MARICAS-CHISTE DE TRES MARICAS CHISTE
DE CUATRO MARICAS-CHISTE DE CINCO MARICAS-CUARTITO
AZUL(Tango)-CURA QUE ODIABA A LOS ARGENTINOS-
MONOLOGO DE CORNUDO-ME ENGAÑAS MUJER EL
PATITO-LLEGO BORRACHO EL BORRACHO-PADRE E
HIJO EN LA CANTINA-SOCIEDAD DE ALCOHOLICOS
DON PEPON Y LA MUÑECA-TAPANDO EL PENAL
SE QUEMO LA IGLESIA-FINAL

Todos los Derechos de Autor Reservados

NESTOR QUINTERO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA


The Wonderful World of Music
SIDE FIVE
(MO-TP-3A)
MONAURAL
33⅓ RPM
AN EVENING MOOD
"101" STRINGS
1. All through the Night
2. Bergeuse
3. Greensleeves
4. Romance (Rubinstein)
5. Traumerie
MO-TP-3A
MANUFACTURED BY MILLER INTERNATIONAL COMPANY, U.S.A.


The Wonderful World of Music
SIDE SIX
(MO-TP-3B)
MONAURAL
33⅓ RPM
ORIGINAL JOHANN STRAUSS WALTZES
VIENNA PHILHARMONIA
1. Tales From Vienna Woods
2. Blue Danube
3. Artist Life
4. Acceleration Waltz
5. Wine, Woman and Song
MO-TP-3B
MANUFACTURED BY MILLER INTERNATIONAL COMPANY, U.S.A.

STONEAGE RECORDS



SIXTY-NINE TRIBE

"...LAST SUPPER RELIEF"

Side A
Stereo
UGH 01-16

UGHMLP 01-16A

1. OUT W/GIRLS-3:15 (Sheridan-Harrison)
2. DO THE DOG-2:08 (Thomas) Almo Music Corp./ASCAP
3. ELVIS UP THE NILE-3:09 (Sheridan)
4. UPPER ROOM-4:40 (Rodriguez)

℗ 1985 Pocahontas Moonbeam BMI

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON FOR MRS. RAY PRODUCTS, LTD.

STONEAGE RECORDS



SIXTY-NINE TRIBE

"...LAST SUPPER RELIEF"

Side B
Stereo
UGH 01-16

UGHMLP01-16B

1. POISEN GIRLS-4:30
2. P.E. TEACHER-5:13
3. CYCLE GIRLS-4:40

(Sheridan-Harrison)

℗ 1985 Pocahontas Moonbeam BMI

PRODUCED BY JOHN SHERIDAN AND PRICE HARRISON FOR MRS. RAY PRODUCTS, LTD.


NEW BIRTH
RECORDS
FROM US TO YOU
Rev. Roberts and The Angelic Choir
STEREO
SIDE A
NEW-7050G-A
1. TOUCH SOMEBODY'S LIFE 6:05
(R. Rashberry) (Pub. Unknown)
2. WHAT GOD CAN DO 3:30
(Brenda Watts) Radash/SESAC
3. I'VE BEEN TOUCHED 5:35
(James Johnson) Ucronia/BMI
4. TO GOD BE THE GLORY 3:43
(A. Crouch) Lexicon Music/ASCAP
5. MATTHEWS 5:1 2:25
P.D.
Produced by John Daniels
℗ & © 1980 NEW BIRTH RECORDS, NEW YORK, N.Y. 10019 PRINTED IN U.S.A.


NEW BIRTH
RECORDS
FROM US TO YOU
Rev. Roberts and The Angelic Choir
STEREO
SIDE B
NEW-7050G-B
1. THANKS FOR THE LIGHTHOUSE 7:20
(Rev. L. Roberts) Radash/SESAC
2. ANSWER ME 3:20
(J. Bignom) (Pub. Unknown)
3. WALK ON 3:38
4. WHITER THAN SNOW 3:25
P.D.
5. HE'S COMING BACK 5:10
P.D.
Produced by John Daniels
℗ & © 1980 NEW BIRTH RECORDS, NEW YORK, N.Y. 10019 PRINTED IN U.S.A.



DOWN HOME RECORDS

LILLIMAE AND THE DIXIE GOSPEL AIRES

Working On A Road

Bluegrass Style

Stereo
33 1/3 RPM
21057A

J.D. Jarvis
Rec. No. 107
BMI

1. Working On A Road (L. Flatt) - 2:16
2. I'm On My Way (N. Hollon) - 2:24
3. When I Get Home - (trad.) - 2:54
4. It's Only The Wind (L. Flatt) - 2:34
5. Wayfaring Stranger (trad.) - 3:21



DOWN HOME RECORDS

LILLIMAE AND THE DIXIE GOSPEL AIRES

Working On A Road

Bluegrass Style

Stereo
33 1/3 RPM
21057B

J.D. Jarvis
Rec. No. 107
BMI

1. Wandering Boy (trad.) - 2:27
2. Willie Roy (Molly Oday) - 4:17
3. You Gotta Go To Judgement (L. Whitaker) - 3:25
4. A Beautiful Life (trad.) - 1:45
5. Wasted Lifetime (L. Whitaker) - 2:38



CLP-74
(CPLP-148)

SIDE TWO
ORIGINAL MONO

BOB CHESTER
AND HIS ORCHESTRA—MORE 1940-1941

1. 57TH ST. DRAG
2. YOU LUCKY PEOPLE YOU
3. CUBAN BOOGIE WOOGIE
4. OCTAVE JUMP
5. WATERLOO BRIDGE
6. WHEN YOU AND I WERE YOUNG, MAGGIE

CIRCLE RECORDS, 3008 Wadsworth Mill Place, Atlanta, Ga. 30032, U. S. A.


CIRCLE
CLP-74
(CPLP-147)
SIDE ONE
ORIGINAL MONO
BOB CHESTER
AND HIS ORCHESTRA—MORE 1940-1941
1. THE BUZZ SONG (BUZZ, BUZZ, BUZZ)
2. CALYPSO
3. YOU'RE DANGEROUS
4. BEAU NIGHT IN HOTCHKISS CORNER
5. 'TILL THE LIGHTS OF LONDON SHINE AGAIN
6. THE GIRL I LEFT BEHIND ME
CIRCLE RECORDS, 3008 Wadsworth Mill Place, Atlanta, Ga. 30032, U. S. A.



BROTHERS RECORD COMPANY
9201 Grand Division
Cleveland, Ohio

"FLYIN' HIGH"
with CHUCK and THE HARMONY NOTES

SIDE ONE
33 1/3 RPM

STEREO
7082N5A

1. CHUBBY VALLEY POLKA–2:26
2. POLISH ANNIE POLKA–3:08
3. KRAKOW OBEREK–3:26
4. WESELNO POLKA–2:45
   Lumar Publ. BMI
5. MY POLISH GIRLFRIEND POLKA–2:39
6. BUTTERMILK POLKA–2:46
   W. Jagiello (Jay Jay Publ.) BMI



BROTHERS RECORD COMPANY
9201 Grand Division
Cleveland, Ohio

"FLYIN' HIGH"
with CHUCK and THE HARMONY NOTES

SIDE TWO
33 1/3 RPM

STEREO
7082N5B

1. ONE-HUNDRED PROOF POLKA—3:08
   B. Czupta (Jaybill Publ.) BMI
2. MOTOR CITY POLKA — 3:12
   Gene Shell
3. SUNRISE OBEREK—2:07
   M. Data (Sajewski Publ.) SESAC
4. DO YOU LOVE ME POLKA—2:24
   (Blazonczyk) Pulaski Publ. (BMI)
5. GORAL WALTZ—2:47
   Jul Publ. BMI
6. SWINGING BRASS POLKA—2:42

mister

HaHa

records

All Songs © 1987
Handler-Jedrlinic
Except *** © 1987
Handler-Jedrlinic-Ford
All Songs ® 1987
Recordamatt Music, BMI

Stereo 33⅓ r.p.m.
REC-1287 A

THE children

1. Fake it for the Boys
2. I must be dreaming
3. I did it all for you

mister HaHa records, div. of Recordamatt
P.O. Box 51, W. Islip, N.Y. 11795

mister

HaHa

records

All Songs © 1987
Handler-Jedrlinic
Except ⁂ © 1987
Handler-Jedrlinic-Ford
All Songs ® 1987
Recordamatt Music, BMI

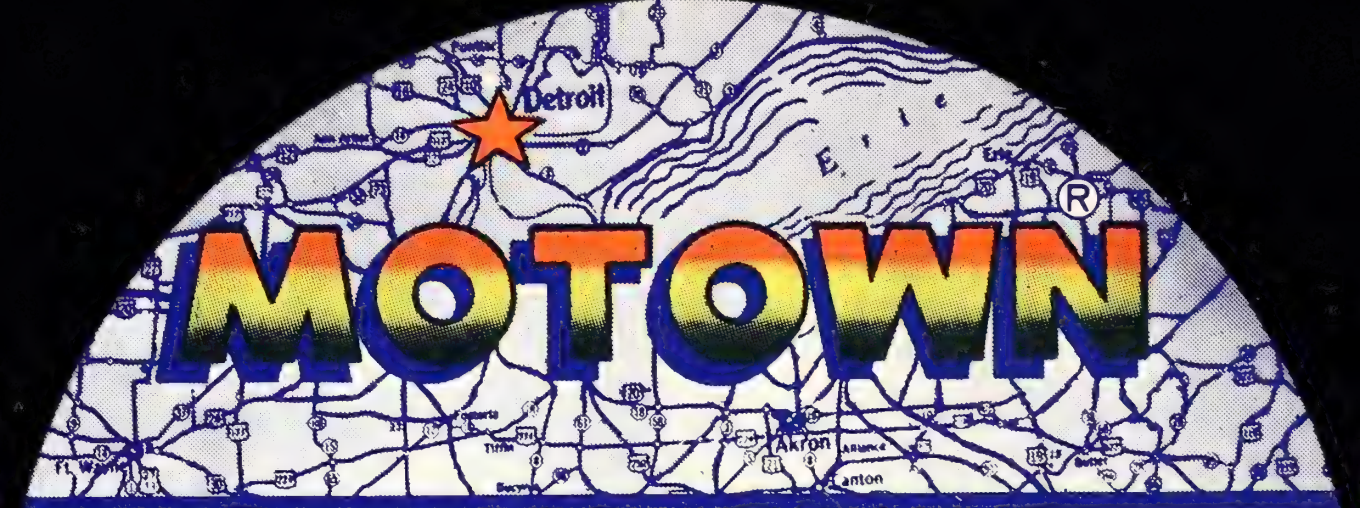
Stereo 33⅓ r.p.m.
REC-1287 B

THE children

1. Manhunt
2. The party's over ⁂
3. Boys, Boys, Boys

mister HaHa records, div. of Recordamatt
P.O. Box 51, W. Islip, N.Y. 11795


MOTOWN
"MY WHOLE WORLD ENDED"
DAVID RUFFIN
M5-146V1
Side One
M5-146V1A
A Trademark of Motown
Record Corp. © 1969
1. MY WHOLE WORLD ENDED (THE MOMENT YOU LEFT ME)
(J. Bristol, H. Fuqua, J. Roach, P. Sawyer) 3:15
2. PIECES OF A MAN (J. Bristol, P. Sawyer) 2:46
3. SOMEBODY STOLE MY DREAM
(H. Cosby, P. Sawyer, J. Hinton) 2:57
4. I'VE LOST EVERYTHING I'VE EVER LOVED
(J. Bristol, T. Kemp) 2:55
5. EVERLASTING LOVE (Cason & Gayden) 2:58
6. I'VE GOT TO FIND MYSELF A
BRAND NEW BABY (S. DePasse, H. Fuqua,
M. Johnson, J. Bristol) 2:53
A PRODUCT OF MOTOWN RECORD CORP.



"MY WHOLE WORLD ENDED"
DAVID RUFFIN

M5-146V1
Side TWo

M5-146V1B

A Trademark of Motown
Record Corp. © 1969

1. THE DOUBLE CROSS (A. Story, H. Gordy) 2:57
2. MESSAGE FROM MARIA (Al Reed) 3:25
3. WORLD OF DARKNESS (H. Fuqua, T. Kemp) 3:55
4. WE'LL HAVE A GOOD THING GOING ON (A. Story, H. Gordy) 2:34
5. MY LOVE IS GROWING STRONGER (J. Bristol, M. Johnson) 2:39
6. FLOWER CHILD (D. McNeil, J. Bristol) 2:40

A PRODUCT OF MOTOWN RECORD CORP.

BUSKIN & BATTEAU

SIDE ONE

RESTLESS MAN 5:49

BY DAVID BUSKIN & ROBIN BATTEAU
℗ 1985 POSO MUSIC/MCDUCK MUSIC

ALL IN ALL 3:41

BY DAVID BUSKIN
℗ 1985 POSO MUSIC

OUTSIDE 6:21

BY DAVID BUSKIN AND ROBIN BATTEAU
℗ 1985 POSO MUSIC/MCDUCK MUSIC

PAPA, YOU WERE A SAILOR 5:39

BY DAVID BUSKIN
℗ 1985 POSO MUSIC

STEREO
BB-2010

℗ © 1985 SINGLE WING RECORDS

SIDE TWO

THE ROBBER 4:07

MUSIC & WORDS BY ROBIN BATTEAU
1977 ROBIN BATTEAU MUSIC
APPLE CIDER MUSIC CO., INC./
MUSIC OF THE TIMES PUBLISHING CORP. (ASCAP)

HE USED TO TREAT HER/
TREAT ME RIGHT, TREAT ME WRONG 4:41

MUSIC & LYRICS BY DAVID BUSKIN
1972 LOU LEVY MUSIC. CO., INC. (ASCAP)
MUSIC & LYRICS BY ROBIN BATTEAU
1972 SHIVER & I MUSIC LTD. (ASCAP)

STEREO
BB-2010

DEATH IN VENICE 4:05

MUSIC BY DAVID BUSKIN
WORDS BY DAVID BUSKIN AND
ABRA BIGHAM
1984 POSO MUSIC (ASCAP)

HEART OVER HEAD 4:00

WORDS & MUSIC BY
ROBIN BATTEAU AND
ANDY GOLDMARK
1981 ALMO MUSIC/NON-PAREIL MUSIC (ASCAP)

ANNETTE 3:52

MUSIC & WORDS BY
DAVID BUSKIN AND ROBIN BATTEAU
1984 POSO MUSIC/MCDUCK MUSIC (ASCAP)


A4
VOICE of the IRON HORSE
33⅓ RIAA
A4101A SIDE 1
Buffalo Creek and Gauley
Band 1 #4 Departs for Interchange
Band 2 #4 Arrives with Empties
Band 3 #14 Departs from Dundon with Train
Band 4 #4 Climbs the Hill to Widen
A-4 PRODUCTIONS PARSIPPANY, N. J.

A4

VOICE of the IRON HORSE

33⅓ RIAA A4101B SIDE 2

Reading

Band 1	Double-Header leaves Port Clinton
Band 2	Double-Header near Sunbury
Band 3	2124 at Perkiomen Junction
Band 4	2124 Leaves Shamokin in Rainstorm

A-4 PRODUCTIONS PARSIPPANY, N. J.


FACE RECORDS + TAPES, HOCKENHEIMER STRASSE 84, D-6831 NEULUSSHEIM
LC 8852
ST 45
face
face MAX 025
8:08
GEMA
℗ 1987 face records
© 1987 face Music
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
the OVERSEAS project
a
TAKE A CHANCE 3:35
(Ross/Murdoch/Jamieson)
HIGH TENSION OVERLOAD 4:31
(Ross/Murdoch/Jamieson)
Written and arranged by THE OVERSEAS PROJECT
Produced by Allan Murdoch
at the face Music Studios, Germany
Engineered by Rainer Diezinger/Allan Murdoch
A face music/VIP joint Production
DIGITAL


FACE RECORDS + TAPES, HOCKENHEIMER STRASSE 84, D-6831 NEULUSSHEIM
LC 8852
ST 45
face
face MAX 025
8:07
GEMA
℗ 1987 face records
© 1987 face Music
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
b
the OVERSEAS project
LIKE A RAINBOW 3:50
(Ross/Murdoch/Jamieson)
SPIRITIS LAKRITSI 4:15
(Ross/Murdoch/Jamieson)
Written and arranged by THE OVERSEAS PROJECT
Produced by Allan Murdoch
at the face Music Studios, Germany
Engineered by Rainer Diezinger/Allan Murdoch
A face music/VIP joint Production
DIGITAL



Jessup RECORDS, Inc



Michigan Bluegrass





Side 1
La-Car Music
BMI

33 1/3 RPM
STEREO
MB 131

"GOIN BACK TO WEST VIRGINIA"
with Lowell Varney and The West Virginia Boys

1. ON THE BANKS OF THE RIVER
2. SWEET MISERY
3. HELP ME MAKE IT THROUGH THE NIGHT
4. TELL ME WHAT TO DO
5. LAST NIGHT
6. IS THERE A LOVE LEFT FOR ME

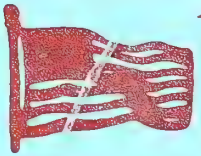
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Jessup RECORDS, Inc



Michigan Bluegrass





Side 2
La-Car Music
BMI



33 1/3 RPM
STEREO
MB 131

"GOIN BACK TO WEST VIRGINIA"
with Lowell Varney and The West Virginia Boys

1. MONEY IS A MANS BEST FRIEND
2. GOIN BACK TO WEST VIRGINIA
3. LET BY-GONES BE BY-GONES
4. I LIVED IN HER WORLD
5. IF THERE WAS NO JESUS
6. KNELL AT KING JESUS' FEET

OLD HOMESTEAD



OHS 70052

SIDE ONE

℗ 1983 OHRC

LOWELL VARNEY-LANDON MESSER
and the Riverside Grass
"GOING TO A CITY"

1. GOING TO A CITY 3:42
2. I'LL BE READY 2:36
3. LITTLE GRAVEYARD 3:08
4. WISH YOU HAD LIVED HOLY 2:25
5. LITTLE BOY ON MOTHERS KNEE 2:14

OLD HOMESTEAD RECORDS BOX 100 BRIGHTON, MICHIGAN



OHS 70052
SIDE TWO

℗ 1983 OHRC

LOWELL VARNEY-LANDON MESSER
and the Riverside Grass
"GOING TO A CITY"

1. I OVER-TOOK A PILGRIM 3:00
2. THE LAND OF BEULAH 3:39
3. KING OF THE JEWS 2:20
4. ONE LOAF OF BREAD 3:18
5. IS THERE ROOM FOR ME 3:28

OLD HOMESTEAD RECORDS BOX 100 BRIGHTON MICHIGAN 48116

EXTREME RARITIES

Hot Jazz On Film
—Volume 4—



SIDE ONE
750402

STEREO
ER-1008

1. SUITE FOR SWINGING—Duke Ellington Orch.
2. RHYTHM ON THE RIVER - Bing Crosby & Wingy Mannone Orch.
3. MAMA, I WANNA MAKE RHYTHM- Cab Calloway Orch.
4. GOT THE JITTERS - Ben Pollack Orch.

EXTREME RARITIES

Hot Jazz On Film
—Volume 4—



SIDE TWO
750402

STEREO
ER-1008

1. MEDLEY-I've Got A Heartful of Music/Avalon/ House Hop - Benny Goodman Orch.
2. BLUE - Eddie Condon Orch.
3. OPUS ONE - Tommy Dorsey Orch.
4. SWEET GEORGIA BROWN-Coleman Hawkins Trio
5. LAZY RIVER - Louis Prima Orch.
6. DRUM BOOGIE - Gene Krupa Orch.
7. CHINA BOY - Bunny Berigan & Freddie Rich Orch.
8. LADY BE GOOD - Artie Shaw Orch.

"LA MAXIMA"

*1. PUERTO DE SANTA CRUZ -canción- (Horacio Guarany) Edit.Musical Korn S.A.-2. MI PACHA MAMA -zamba- (Hnos. Abalos) Edit. Lagos - 3. ARGENTINA -milonga- (Homero Manzi-Sebastian Piana) Ricordi Americana SA.- *4. CANCION PARA CREER -canción- (Roberto Palmer-Pocha Barros) Edit. Lagos - *5. LOS JAZMINES DE SAN IGNACIO -vals- (Hector Bromberg-Enrique Maciel) EDAMI - 6. LLEVAME AL MAR -canción- (Roberto Palmer-Pocha Barros) Edit. Lagos



LADO 1
SE-406
SADAIC-COMAR-BIEM
MONO-STEREO
COMPATIBLE
"P. 1973"

GINAMARIA HIDALGO

(Intérprete)

*Dirección y arreglo musical:
Osv[illegible] Requena

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"LA MAXIMA"

*1. FUEGO EN ANYMANA -canción- (César Isella-Armando Tejada Gomez) Edit. Lagos-2. LA MARIA DEL VALLE -zamba- (Oscar Matus-Armando Tejada Gomez) Edit.Lagos- 3. SERENATA GAUCHA -vals serenata- (Homero Manzi-Sebastian Piana) Edit.Musical Korn S.A.- 4. EL CANTO DE LA LUNA -canción- (Daniel Toro-José Gallardo) Edit. Lagos-5. ARRABAL AMARGO -tango- (Gardel-Le Pera) Editorial Musical Korn SA.- 6. CASAS BLANCAS-TECHOS BAJOS -milonga-candombe- (Acho Manzi-Roberto Palmer)



LADO 2
SE-406
SADAIC-COMAR-BIEM
MONO-STEREO
COMPATIBLE
"P. 1973"

GINAMARIA HIDALGO
(Intérprete)

*Dirección y arreglo musical:
Osvaldo Requena

MARCA REGISTRADA • INDUSTRIA ARGENTINA • EJECUCION PUBLICA Y/O RADIOTELEDIFUSION • PROHIBIDA SU REPRODUCCION • RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO

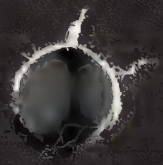
DUNHILL

abc RECORDS®

"A TIME TO REMEMBER"

THE ARTIE KORNFELD TREE

DS 50092-A
Side 1



33⅓ RPM
STEREO

1. COUNTRY MORNING ON 56th STREET
(A. Kornfeld, B. Rothstein) Luvlin Music, Inc. (BMI) 3:10
2. FIRST ANNIVERSARY CUT
(A. Kornfeld) Luvlin Music, Inc. (BMI) 3:10
3. McMCRACKEN'S CUT
(H. McCracken) Luvlin Music, Inc. (BMI) :50
4. HELPLESS (N. Young)
Cotillion & Broken Arrow Music (BMI) 2:56
5. SWEET SWEET MUSIC REFRAIN
(A. Kornfeld, C. Tuna) Luvlin Music, Inc. (BMI) 1:46

Produced by: Artie Kornfeld
for Eleuthern Productions
Arranged by: Hughie McCracken
& Some Kornfeld

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DUNHILL
abc
RECORDS
"A TIME TO REMEMBER"
THE ARTIE KORNFELD TREE
DS 50092-B
Side 2
33⅓ RPM
STEREO
1. TIME TO REMEMBER
(A. Kornfeld, B. Rothstein) Luvlin Music, Inc. (BMI) 3:20
2. ROCK n' ROLL BABIES
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:42
3. THANKS FOR THE SUNSHINE
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:16
4. TEARS OF YESTERDAY (Chapels Of Our Minds)
(A. Kornfeld) Luvlin Music, Inc. (BMI) 3:16
5. DES MOINES, IOWA VARIETY SHOW
(A. Kornfeld) Luvlin Music, Inc. (BMI) 2:44
6. ROCK n' ROLL IS HERE TO STAY
(D. White) Golden Egg Music (BMI) 2:06
Produced by Artie Kornfeld
for Eleuthern Productions
Arranged by: Hughie McCracken
& Some Kornfeld
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WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 17:04

SWEET MOMENTS WITH THE BLUE VELVET BAND

Produced by ERIK JACOBSEN for Sweet Reliable Productions

WS 1802
(S39526)

SIDE 1

1. Fred Rose Music, Inc. BMI - 2:48
2. American Music, Inc. BMI - 2:43
3. House of Mysteries, Inc. BMI - 3:38
4. Fred Rose Music, Inc. BMI - 3:02
5. House of Mysteries, Inc. BMI - 2:01
6. Cherry River Music Corp. BMI - 2:52

1. RAMBLIN' MAN (Hank Williams)
2. YOU'LL FIND HER NAME WRITTEN THERE (Harold Hensley)
3. THE KNIGHT UPON THE ROAD (Arranged & Adapted by Jim Rooney)
4. WEARY BLUES FROM WAITIN' (Hank Williams)
5. LITTLE SADIE (Arranged & Adapted by Bill Keith)
6. HITCH-HIKER (Reicheg-Weissberg)

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STEREO

WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 15:43

SWEET MOMENTS WITH THE BLUE VELVET BAND

Produced by ERIK JACOBSEN for Sweet Reliable Productions

WS 1802
(S39527)

1. House of Mysteries, Inc. BMI - 2:28
2. Blue Book Music BMI - 2:25
3. House of Mysteries, Inc. BMI - 2:41
4. Fred Rose Music, Inc. BMI - 2:45
5. House of Mysteries, Inc. BMI - 2:03
6. House of Mysteries, Inc. BMI - 3:21

SIDE 2

1. SWEET MOMENTS (Arranged & Adapted by Bill Keith & Tex Logan)
2. SOMEBODY ELSE YOU'VE KNOWN (Merle Haggard)
3. FOND AFFECTION (Jim Rooney)
4. MY SWEET LOVE AIN'T AROUND (Hank Williams)
5. THE NOBODY KNOWS ABOUT MY CARES AND NOBODY CARES ABOUT MY NOSE RAG (Keith-Greene)
6. SITTIN' ON TOP OF THE WORLD (Arranged & Adapted by Rooney-Keith-Weissberg-Greene)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO



VOLUME 5 NUMBER 2 IM(PUL)SE

SIDE I
IMP 001A

(IMP 001)
STEREO

1. MY IMAGINATION & ME - 2:40
2. LADY LOVE - 3:33
3. PALERMO ON THE BAY - 3:32
4. THE MAN WHO LIVES IN ROOM 54 - 3:45
5. OUT ALONG THE PRAIRIE - 3:25
6. PIRATES DELIGHT - 3:00

All songs by Joe Hall (CAPAC)

MADE IN CANADA

Joe Hall

VOLUME 5 NUMBER 2 IM(PUL)SE

SIDE 2
IMP 001B

(IMP 001)
STEREO

1. EVAB - 2:27
2. CAPTAIN LEMONADE - 2:51
3. POUR MORE POISON IN - 3:06
4. THE CANDYMAN'S CART - 4:31
5. YOU'RE THE ONLY ONE THAT I COULD TRUST - 3:06
6. PREPARING TO BEGIN - 4:31

All Songs by Joe Hall (CAPAC)

MADE IN CANADA



33⅓
Stereo
ncb

HLP 77003
A

TREDJE STEDJE

1. **ANDRE JENTER** 4.35 (Jack Tempchin/Kirsti & Jan Rolv Loftesnes) Warner/Frost
2. **FARANDE FANT** 4.25 (Richard Betts & Jan Rolv Loftesnes) Chappel Nordiska
3. **TIDA RENN (IFRÅ MEG)** 3.06 (Svein Dag Hauge/Ivar Dyrhaug) Manus
4. **NATTOG I JANUAR** 2.47 (Kirsti & Jan Rolv Loftesnes) Manus
5. **HØG TID** 4.30 (Dan Fogelberg/Olav Stedje) April Music

OLAV STEDJE

Produsert av Svein Dag Hauge for Slagerfabrikken

℗ 1982 Slagerfabrikken A/S

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33 1/3
Stereo
ncb

HLP 77003
B

TREDJE STEDJE

1. **EIN SONG TIL DEG** 3.40 (Amund Enger/Kirsti & Jan Rolv Loftesnes) Manus
2. **ROSANNA** 3.40 (Svein Dag Hauge) Manus
3. **EVENTYR** 3.53 (Rolf Graf/Kirsti & Jan Rolv Loftesnes) Manus
4. **LIVET LER** 3.20 (Svein Gundersen/Svein Dag Hauge) Manus
5. **SOMMARMINNE** 2.40 (Svein Dag Hauge/Kirsti Loftesnes) Manus

OLAV STEDJE

Produsert av Svein Dag Hauge for Slagerfabrikken

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WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 14:50

JOHN RANDOLPH MARR

Produced by Nilsson House Productions
in association with Gary Osborne

WS 1844
(S39646)

1. 2:38 Golden Egg Music BMI
2. 2:41 Rock Music Co. BMI
3. 2:58 J. Vogel Music Co., Inc. ASCAP/E.B. Marks Music Corp. BMI
4. 2:40 Metric Music BMI
5. 3:53 Nilsson House Music BMI

SIDE 1

1. HALLELUJAH (Dave White-J. Caswell)
2. 1941 (H. Nilsson)
3. I WONDER WHO'S KISSING HER NOW (Adams-Hough-Howard)
4. HELLO L.A., BYE-BYE BIRMINGHAM (Delaney Bramlett-Mac Davis)
5. PITY THE MAN (J.R. Marr)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO

WARNER BROS.-SEVEN ARTS RECORDS

PROMOTION NOT FOR SALE

Playing Time: 14:42

JOHN RANDOLPH MARR

Produced by Nilsson House Productions
in association with Gary Osborne

WS 1844
(S39647)

1. 3:35
2. 3:07
3. 2:38
4. 2:24



All selections by Nilsson House Music BMI -

5. 2:58

Dunbar Music, Inc. BMI

SIDE 2

1. WE HAD SOMETHING (Osborne-Marr)
2. SARAH (J.R. Marr)
3. ONE SHOT LADY (J.R. Marr)
4. RAGGEDY ANN (J.R. Marr)
5. FREE (Chris Andrews)

MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS INC. A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS INC.

STEREO



RECORDS
MEMPHIS, TENNESSEE

Ashes to Ashes

Ronnie Stoots

TMS-1002
(BBRS-5537)

SIDE 1
STEREO

1 Home Again (King)
2 Sweet Dream Woman (Taylor-Gorgoni)
3 My First Night Alone Without You (Vassy)
4 Ashes to Ashes (Lambert-Potter)
5 Bye Bye Darlin' (Mayo-Crook)

℗ 1972 TMI RECORDS

Manufactured and Distributed by RCA Records, New York, N.Y. Printed in U.S.A.



RECORDS
MEMPHIS, TENNESSEE

Ashes to Ashes

Ronnie Stoots

TMS-1002
(BBRS-5538)

SIDE 2
STEREO

1 The Other Side of Life (Gates)
2 Girl with a Smile (Reid)
3 Long Ago and Far Away (Taylor)
4 Child of Mine (King)
5 Everybody's Loved by Someone (Mayo-Williams)
6 The Closest I Ever Came (Davis)

℗ 1972 TMI RECORDS

Manufactured and Distributed by RCA Records, New York, N.Y. Printed in U.S.A.



16 GREATEST HITS OF THE BROWN'S FERRY FOUR

Side One

© ℗1977
Gusto Records, Inc.
Nashville, TN.
SD 3017

1. OVER IN THE GLORYLAND–1:56
2. HEAVEN ETERNAL FOR ME–2:20
3. WHEN THE REDEEMED ARE GATHERING IN–2:23
4. YOU MUST BE BORN AGAIN–2:20
5. WHAT SHALL I DO WITH JESUS–2:24
6. PRAISE GOD! HE LOVES EVERYBODY–2:43
7. THE ARM OF GOD–2:33
8. CAN'T YOU HEAR HIM CALLING–2:27



16 GREATEST HITS OF THE BROWN'S FERRY FOUR

Side Two

© ℗ 1977
Gusto Records, Inc.
Nashville. TN.

SD 3017

1. EVERYBODY WILL BE HAPPY OVER THERE—1:58
2. ROCK OF AGES HIDE THOU ME—2:00
3. THE LORD IS WATCHING OVER ME—2:00
4. WHEN THE GOOD LORD CARES—1:59
5. ETERNITY WITHOUT HIM—2:33
6. BOUND FOR THE SHORE—2:13
7. IF WE NEVER MEET AGAIN—2:54
8. WILL THE CIRCLE BE UNBROKEN—2:56



THE IMMORTAL MA RAINEY

MLP-2001

SIDE 1
(MLP-2001 A)

1. JEALOUS HEARTED BLUES
   (Austin)
2. CELL BOUND BLUES
   (Ma Rainey)
3. ARMY CAMP HARMONY BLUES
   (Tilford-Ma Rainey)
4. EXPLAININ' THE BLUES
   (Dorsey)
5. NIGHT TIME BLUES
   (Dorsey)
6. 'FORE DAY HONRY SCAT
   (McOwens-Ma Rainey)

MILESTONE RECORDS, BERKELEY, CALIFORNIA



THE IMMORTAL MA RAINEY

MLP-2001

SIDE 2
(MLP-2001 B)

1. ROUGH AND TUMBLE BLUES
   (Ma Rainey)
2. MEMPHIS BOUND BLUES
   (Dorsey)
3. SLAVE TO THE BLUES
   (Dorsey)
4. BESSEMER BOUND BLUES
   (Murphy-Dorsey)
5. SLOW DRIVING MOAN
   (Ma Rainey)
6. GONE DADDY BLUES
   (Ma Rainey)

MILESTONE RECORDS, BERKELEY, CALIFORNIA

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE OLD TIMERS

Side 1
(VPMF-HRC-33-A-1)

33-A-1

1. **POLECAT BLUES**
(The Smokey Valley Boys)
2. **DENVER BELLE**
(J.P. and Annadeene Fraley)
3. **LITTLE MAGGIE**
(Fred Cockerham, Lawrence Lowe, Ernest East, Mac Snow)
4. **MARTHA CAMPBELL/McMICHEN'S REEL**
(Fiddling Doc Roberts, James Roberts)
5. **RATTLE DOWN THE ACORNS**
(Delbert Hughes)
6. **STILLHOUSE**
(Delmar Pendleton, Calvin Pendleton)
7. **WILD HOG IN THE WOODS**
(The Kimble Family)
8. **SADDLE OLD PAINT**
(Forest Pick)
9. **WARFIELD**
(Aunt Jenny Wilson)
10. **PUNCHEON ON THE FLOOR**
(Esker Hutchins)

HERITAGE RECORDS

ROUTE 4 • BOX 278 GALAX, VA 24333

"VISITS"
THE OLD TIMERS

Side 2
(VPMF-HRC-33-B-1)

33-B-1

1. **LOST INDIAN**
(Ernest East and
The Pine Ridge Boys)
2. **ROUSTABOUT**
(Dan Tate)



3. **FOX CHASE**
(Coy Morton, Roy Hall)
4. **SOAPSUDS OVER THE FENCE**
(Mose Coffman, Dave Spilkia)
5. **HOLLY DING**
(Fred Cockerham, Tommy Jarrell)
6. **SINGING BIRDS**
(Burl Hammons)
7. **WONDERFUL LOVE**
(The Shelor Family)
8. **BLACKBERRY BLOSSOM**
(Buddy Thomas)
9. **JUMP JIM CROW**
(Melvin Wine)
10. **BANJO TRAMP**
(Ward Jarvis, Dana Loomis,
Grey Larsen)

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE YOUNG MUSICIANS

SIDE 1
(VPMF-HRC-33-A-2)

33-A-2

1. TWO WHITE NICKELS/THREE THIN DIMES
The Arm and Hammer String Band
2. SAL, WON'T YOU MARRY ME?
Judy Hyman, Jeff Claus, John Hoffmann
3. TALL TIMBER
Benny Jarrell and The Flint Hill Playboys
4. CRAZY CREEK
The Backwoods Band
5. LINK OF CHAIN
Lisa Ornstein, Andy Cahan
6. ST. ANNE'S REEL/GROWLING OLD MAN, GROWLING OLD WOMAN
The Correct Tone String Band
7. WAYNESBURGH
Ben Steel and His Bare Hands
8. NATURAL BRIDGE BLUES
The New Rubatonic Entertainers

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

"VISITS"
THE YOUNG MUSICIANS

SIDE 2
(VPMF-HRC-33-B-2)

33-B-2

1. VISITS
Tommy Jarrell, Mac Snow, Scotty East, Bobby Patterson, Al Tharp, Scott Ainslie, Ray Alden and Patsy East

2. BONAPARTE'S RETREAT
Neil Rossi and Jay Ungar

3. GREY EAGLE
Bruce Molsky and Dave Winston

4. COTTON EYED JOE
The Zenith String Band

5. KATY HILL
The Puryear Brothers Band

6. FALL ON MY KNEES
Ace Weems and His Fat Meat Boys

7. JENNY JOHNSON
Pete Peterson, Ray Alden, Dave Howard



COUNTRY & WESTERN

SPOTLIGHT ON GUITAR

with KEN DAVIDSON

Side 1
33⅓ RPM

RCW 1010
Made in U. S. A.

1. THE WILDWOOD FLOWER (arr. Davidson)
2. RIDEAU RIVER WALTZ (Davidson)
3. ORIENTAL MELODY (Davidson)
4. WALTZ BY CARCASSI (arr. Davidson)
5. KEVIN'S SCHOTTISCHE (J. Conway)
6. WALTZ OF THE ROSES

Conversa-phone Institute, Inc.
New York 1, N. Y.



COUNTRY & WESTERN

SPOTLIGHT ON GUITAR

with KEN DAVIDSON

Side 2
33⅓ RPM

RCW 1010
Made in U. S. A.

1. SEPTEMBER SONG (K. Weill)
2. THE SWISS YODELER (Davidson)
3. SUN SHADOWS
4. BORDER SERENADE
   (H. White, arr. Davidson)
5. BLUE SKIES (Berlin)

Conversa-phone Institute, Inc.
New York 1, N. Y.


Side A Stereo
Record 1
The Greatest of Eddie Fisher
1 Turn Back the Hands of Time
2 On the Street Where You Live
RCA
Special Products
3 Thinking of You
4 I Need You Now
5 I'm Yours
DPL2-0138-1-A
TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

Side B Stereo

Record 1

The Greatest of Eddie Fisher

RCA

1 Oh! My Pa-Pa
(O Mein Papa)

Special Products

2 Tell Me Why
3 Anema e core
(With All My Heart and Soul)
4 How Do You Speak to an Angel?
5 I'm Walking Behind You

DPL2-0138-1-B

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

Side C Stereo

Record 2

The Greatest of Eddie Fisher

1 Heart
2 Fanny



3 Without You
4 Wish You Were Here
5 Bring Back the Thrill

DPL2-0138-2-C

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

Side D Stereo

Record 2

The Greatest of Eddie Fisher

1 Lady of Spain
2 Cindy, Oh Cindy

RCA Special Products

3 Dungaree Doll
4 Everybody's Got a Home
5 Anytime

DPL2-0138-2-D

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1975 RCA RECORDS

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

Steve Harley

THE PSYCHOMODO

1

1. Sweet Dreams
2. Psychomodo
3. Mr. Soft
4. Singular Band
5. Ritz

℗1975 EMI Records Limited

and

Cockney Rebel

All songs written by Steve Harley
Buddah Music, Inc.

Produced by Steve Harley and Alan Parsons
Orchestral Arrangements by Andrew Powell

ST-11330


MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Steve Harley
THE PSYCHOMODO
2
1. Cavaliers
2. Bed In The Corner
3. Sling It!
4. Tumbling Down
All songs written by Steve Harley
Buddah Music, Inc.
Produced by Steve Harley and Alan Parsons
Orchestral Arrangements by Andrew Powell
ST-11330
℗1975 EMI Records Limited
and
Cockney Rebel

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33⅓ RPM

The RED ALLEN Tradition

with: **HARLEY ALLEN**—tenor vocals, rhythm guitar / **KATHY CHIAVOLA**—high baritone vocals / **VASSAR CLEMENTS**—fiddle / **JOSH GRAVES**—dobro / **MIKE LILLY**—baritone vocals, banjo / **RON MESSING**—dobro on Nashville Skyline Rag / **LARRY NAGER**—bass fiddle / **MARTY STUART**—mandolin

SIDE I

FTS 31097 A
STEREO

LAST TRAIN TO CLARKSVILLE / T. Boyce / B. Hart - Don Law Prod.

VICTIM TO THE TOMB / J. Duffey

IT'S NEVER TOO LATE / C. Stanley

WORRY MY LIFE AWAY / P. Roberts - Wynwood Music / BMI

WAIT A LITTLE LONGER, PLEASE JESUS / H. Hauser / C. Smith

℗ © 1983 Folkways Records and Service Corp.

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33⅓ RPM

The RED ALLEN Tradition

with: **HARLEY ALLEN**—tenor vocals, rhythm guitar / **KATHY CHIAVOLA**—high baritone vocals / **VASSAR CLEMENTS**—fiddle / **JOSH GRAVES**—dobro / **MIKE LILLY**—baritone vocals, banjo / **RON MESSING**—dobro on Nashville Skyline Rag / **LARRY NAGER**—bass fiddle / **MARTY STUART**—mandolin

SIDE II

FTS 31097 B
STEREO

LONESOME WITHOUT YOU / C. Stanley - Fred Rose Music / BMI

HIPPY DIPPY DAN / Arr. R. Allen

DREAMING JUST THE SAME / W. Bailes

DOWN THE ROAD / Flat & Scruggs - Fairway Music - BMI

NASHVILLE SKYLINE RAG / B. Dylan / ASCAP

℗ © 1983 Folkways Records and Service Corp.



LRLP 4072
Stereo
Side One

℗ 1982
MRC Records

"KEPLINGER BLUEGRASS"
The Keplinger Family

1. KICKING MULE	1:48	(Trad.)
2. JUST BECAUSE	2:19	(Trad.)
3. BLACK DIAMOND	1:26	(Don Stover)
4. MAMA LIKES TO HEAR THAT BLUEGRASS MUSIC	2:03	
5. EARL'S BREAKDOWN	1:35	(Earl Scruggs) BMI

Dist. by Major Recording Co., Waynesboro, Va.



LRLP 4072
Stereo
Side Two

℗ 1982
MRC Records

"KEPLINGER BLUEGRASS"

The Keplinger Family

1. **FOX ON THE RUN** 2:37 (Tony Haggard) Mann Music
2. **ORANGE BLOSSOM SPECIAL** 2:28 (Ervin Rouse) Leeds Music, ASCAP
3. **FREE BORN MAN** 2:29 (Kallison/M. Lindsay) Boom Music, BMI
4. **FOGGY MOUNTAIN BREAKDOWN** 2:15 (L. Flatt/E. Scruggs) Peer International, BMI
5. **TENNESSEE (I Hear You Calling Me)** 2:33 (Nerkirk/Williams) BMI
6. **JOHN HARDY** 1:42 (Trad.)

Dist. by Major Recording Co., Waynesboro, Va.


MARK FOUR
RECORDS
The Blue Ridge
"HITS FOREVER"
SIDE ONE
LP 1121A
STEREO
33 1/3 RPM


MARK FOUR
RECORDS
The Blue Ridge
"HITS FOREVER"
SIDE TWO
LP 1121B
STEREO
33 1/3 RPM
1. BATTLE HYMN OF THE REPUBLIC /
2. I'VE GOT A SONG / Tyler - 1:47
3. HE PAID THE DEBT FOR ME /
4. THE OLD RUGGED CROSS / Barnard - 2:32
5. HE TOUCHED ME /

. . . A CONSTANT NEW BEGINNING .

Chelsea RECORDS

?

LES SINNERS

SIDE 1

STEREO

CHL-511-DJ

(CHL-511-A)

NOT FOR SALE

℗ & © 1975 Chelsea Records Corp.
PROMOTION COPY

1. LIVE MY LIFE TODAY (A. Jodoin-J. Berthiaume) 2:37
2. RAT CITY (A. Jodoin) 2:12
3. HAPPY (D. Valois-J. Berthiaume) 2:28
4. PLEASE DON'T GO (A. Jodoin-J. Berthiaume) 2:30
5. YOU'RE FINE YOU'RE FINE 2:08
(A. Jodoin-D. Valois-J. Berthiaume)

All selections published by
Music of the Times Publ. Corp. (ASCAP)
All selections translated by C. McDermott
Produced by Louis Parizeau
Arrangements: Les Sinners
Executive Prods.: A. Jodoin-R. Tate

1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

. . . A CONSTANT NEW BEGINNING .

Chelsea RECORDS

?

LES SINNERS

SIDE 2

STEREO

CHL-511-DJ

(CHL-511-B)

NOT FOR SALE

℗ & © 1975 Chelsea Records Corp.
PROMOTION COPY



*1. SAD BOY LAMB (A. Jodoin-D. Valois-J. Berthiaume) 3:12
*2. STRIPPER (A. Jodoin-J. Berthiaume) 2:58
*3. LIES (A. Jodoin-J. Berthiaume) 2:39
4. SPRING BED BOOGIE 2:36
(R. Tate-A. Finaldi) Buddah Music Inc. (ASCAP)
*5. YOU'RE MY WOMAN 2:36
(A. Jodoin-J. Berthiaume)

*Published by Music Of The Times Publ. Corp. (ASCAP)
Produced by Louis Parizeau
Arrangements: Les Sinners
Executive Prods.: A. Jodoin-R. Tate

1974 Chelsea Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

JUDITH KAY

EVERYBODY'S TALKIN'

Side One

1. **EVERYBODY'S TALKIN' (3:55)**
   Fred Neil
   Third Story Music/BMI
2. **UM ABRACO NO BONFA (4:35)**
   Joao Gilberto
   Perf. Rts. Free
3. **IF I WERE A BELL (3:39)**
   Frank Loesser
   Frank Music Corp./ASCAP
4. **CRAZY YOU (3:45)**
   Judity Kay
   I Dig Music/BMI
5. **A SHINE ON YOUR SHOES (3:10)**
   Howard Dietz & Arthur Schwartz
   Warner Bros. Music/ASCAP
6. **TAKE THE "A" TRAIN (2:50)**
   Billy Strayhorn
   Tempo Music/ASCAP

TASTY

100-1

℗ 1987 TASTY RECORDS © 1987 I DIG MUSIC

JUDITH KAY

EVERYBODY'S TALKIN'

Side Two

1. **DAY TRIPPER (3:25)**
   John Lennon & Paul McCartney
   Blackwood Music/BMI
2. **SAN FRANCISCO BAY BLUES (3:15)**
   Jesse Fuller
   Tro-Hollis Music, Inc./BMI
3. **ONCE I LOVED (3:20)**
   Tom Jobim & Vinicius de Moraes
   Ipanema Music Corp./ASCAP
   CASA FORTE (4:00)
   Edu Lobo
   Rodra Music/BMI

Medley:

4. **SUMMERTIME (6:35)**
   Chappell & Co., Inc./ASCAP
   MOTHERLESS CHILD
   Traditional
5. **EU VIM DA BAHIA (3:50)**
   Gilberto Gil
   Red Network Music/BMI

TASTY

100-1

℗ 1987 TASTY RECORDS © 1987 I DIG MUSIC


COLUMBIA
THE TYMES
PEOPLE
CS 9778
SIDE 1
XSM 139357
1. THE LOOK OF LOVE
-H. David - B. Bacharach- (From Charles K. Feldman's
"Casino Royale" - A Columbia Pictures Release
2. ALFIE/FOR ONCE IN MY LIFE
-H. David - B. Bacharach -/R. Miller - O. Murden-
3. THE LOVE THAT YOU'RE LOOKING FOR (Ain't Gonna
Find It Here) -B. Jackson - T. Bell - L. Andrews-
4. FOR LOVE OF IVY -B. Russell - Q. Jones-
(From the Motion Picture "For Love Of Ivy")
5. CITY -R. Lockhart - C. Harding-
6. WICHITA LINEMAN
-J. Webb-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE TYMES
PEOPLE
CS 9778
SIDE 2
XSM 139358
1. PEOPLE -B. Merrill - J. Styne-
(From the Musical Production "Funny Girl")
2. THE WAY OF THE CROWD -D. Folger-
3. THOSE WERE THE DAYS -G. Raskin-
4. GOD BLESS THE CHILD -B. Holiday - A. Herzog, Jr.
5. MAKE SOMEONE HAPPY -B. Comden -
A. Green - J. Styne- (From the Musical
Production "Do Re Mi")
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

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BEAR FAMILY RECORDS



BFX 15350

Non-Brookable

COUNTRY ALL STARS:
Jazz From The Hills

SIDE 1

1. **Stomping At The Savoy** 2:45 Ⓟ 1953
2. **Tennessee Rag** (Chet Atkins) 2:25 Ⓟ 1952
3. **Do Something** (Bud Green-Sam H. Stept) 2:35 Ⓟ 1955
4. **Indiana March** 2:25 Ⓟ 1953
5. **Sweet Georgia Brown**
(Ben Bernie-Kenneth Casey-Maceo Pinkard) 2:55 Ⓟ 1953
6. **Midnight Train** (Chet Atkins-Kenneth Burns) 2:40 Ⓟ 1953
7. **In A Little Spanish Town**
(Sam Lewis-Joe Young-Mabel Wayne) 2:45 Ⓟ 1953
8. **My Little Girl**
(Albert Van Tilzer-Sam Lewis-Will Dillon) 2:20 Ⓟ 1952

Licensed from BMG/Ariola Hamburg GmbH

GEMA

LONG PLAY 33⅓

5197

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BEAR FAMILY RECORDS



COUNTRY ALL STARS:
Jazz From The Hills

BFX 15350
Non-Breakable

SIDE 2

1. **The Lady In Red** (Mort Dixon-Allio Wrabel) 2:03 ℗ 1953
2. **Marie** (Irving Berlin) 2:34 ℗ 1953
3. **It Goes Like This** *(Vocal: Homer & The Gang)* (Irving Ceasar-Cliff Friend) 2:22 ℗ 1953
4. **What's The Reason I'm Not Pleasing You** *(Vocal: Homer)* (Coy Poe-Jimmy Grier-Pinky Tomlin-Earl Hatch) 2:17 ℗ 1953
5. **When It's Darkness On The Delta** (Jerry Levinson-Marty Symes-Al J. Neiberg) 2:40 ℗ 1953
6. **The Vacation Train** (Melvin Smith-Emil Korsen) 2:10 ℗ 1955
7. **Fiddle Patch** (Dale Potter) 2:17 ℗ 1952
8. **Fiddle Sticks** (Dale Potter) 2:03 ℗ 1952

Licensed from BMG/Ariola Hamburg GmbH

GEMA

LONG PLAY 33⅓

(P) 5197


GATEWAY
RECORDINGS
GSLP-4612
Side 1
33⅓ RPM
STEREO
MUSIC EFFECTS
OPENS & ENDS
1 Open w/cymbal crash :10/2 Open-Building Chords :13/3 Open Same-Drums Only :13/4 Open Same-Bass and Piano Only :12/5 Drum Roll and Fade :15
6 Big Show Opening :07/7 Easy Ending w/Bass, Piano Drums :09 8 Same w/Horns :09
9 Up Tempo Ending :09/11 End-Scary or Weird :19
STINGS
12 Bass and Drums :07/13 Up Tempo :05
TEXTURES
14 Ominous :29/15 Cue 14-Bass and Horns only :27/16 City Snycopated :25/17 City Syncopated w/Bass & Horns only :25/18 City Chase :25/19 Action Pattern-Drums Only :27
20 Action Pattern-Drums and Bass :27/21 Movement :25/22 Movement w/Horns :25
23 City Life-Version 1 :37/24 City Life-Version 2 :25/25 City Life-Version 3 :26
SOLO HORNS
26 Wah-Wah Horns :26/27 Wah-Wah Horns (underwater) :26/28 Start of Horse Race :16/29 Horn w/Mute :20/30 Fanfare :10
TEMPOS
31 Samba :21/32 Disco :46/33 Disco Drums Only :46/34 Waltz :57
35 Syncopation :32/36 Tango :38/37 Tango w/Horns 1 10
38 Hora 1 10/39 Rhumba :56/40 March :49/41 Polka :30


GATEWAY
RECORDINGS
GSLP-4612
Side 2
33⅓ RPM
STEREO
MUSIC EFFECTS
MOODS
1. Cocktail Bar :44/2. Cocktail Bar-Drums & Bass Only :44/3. Swing :29
4. Dread 1:05/5. Bright Activity :26/6. Oriental 1:08/7. Oriental #2 :39
8. Lullaby :25/9. Lullaby-Electric Piano Only :25/10. Silent Movie
Pursuit :53/11. Jazz Moods (A) Rag 1:13 (B) Boogie :55 (C) Boogie
Bass and Drums :55 (D) Swing :31 (E) Bebop :27 (F) Progressive 1:00
12. Miltary :33
BASS AND DRUMS
13. Walking :55/14. Up Tempo :50/15. Slow 1:09
ELECTRIC PIANO
Runs Up The Scale (twice) :13/17. Run Up The Scale (slower) :13
BRIDGES
18. Trumpet and Sax (alto) Blues Riff :20/19. Jazz Bridge #1 :17
20. Cue 19-w/Drums and Bass Only :16/21. Jazz Bridge #2 :30
22. Cue 21 w/Drums and Bass Only :30/23. Horns-
Sultry Trumpet- Mute/Sax :39
24. Cue 23-Full Group :39

BUTTERFLY RECORDS INC.

JEFF MEAD
VOLUME ONE



SIDE A STEREO
BR-1-A

1. TASTE & SEE (MEAD)
2. FALL TURNS TO WINTER (MEAD)
3. THE EYES GOD GAVE ME (MEAD)
4. I WISH I COULD WHISTLE (MEAD)
5. IT'S NOT AS THOUGH (MEAD-HENNIES)

℗ 1981 JEFF MEAD

BUTTERFLY RECORDS INC.

JEFF MEAD
VOLUME ONE



SIDE B STEREO
BR-1-B

1. YOU'D BETTER WAKE UP (MEAD)
2. WARM COAT (MEAD)
3. MORE THAN ME (MEAD)
4. WHOOPS, OH! (MEAD)
5. HE SINGS TO ME (MEAD)
6. YOU ARE ON MY MIND (MEAD)

℗ 1981 JEFF MEAD

☆ DARYL D. JOHNSON ☆

&

SUNLIGHT SHININ'

Arthur, Hurley & Gottlieb

1. **Sunlight Shinin'** 2:55
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)
2. **I Haven't Heard The Music** 3:22
(G. Sklerov) Senor Music Co. (BMI)



3. **Loneliness** 3:25
(Christopher Horrell) Irving Music Inc./Sunship Music (BMI)
4. **Waiting For This Moment** 3:27
(Michael Hurley-Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)
5. **That's The Time I Miss You Most Of All** 3:37
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)

SP-4503/Stereo (SP-4743)
Produced by STEPHEN HARTLEY DORFF
for Hobby Horse Productions
℗ 1975 A&M Records, Inc.

A&M RECORDS 1

SUNLIGHT SHININ'

Arthur, Hurley & Gottlieb

1. **Tubin'** 3:18
(K. Carnes-D. Ellingson) Parker Lane Music, Inc. (ASCAP)

2. **All The Time You Need** 2:45
(Jeffrey Arthur-Michael Hurley) Irving Music Inc./Sunship Music (BMI)

3. **Give Me A Thrill** 2:33
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)



4. **Telephone Song** 3:15
(Michael Hurley-Christopher Horrell) Irving Music Inc./Sunship Music (BMI)

5. **Just Getting Used To You** 3:32
(Jeffrey Arthur-Christopher Horrell) Irving Music Inc./Sunship Music (BMI)

6. **That's The Time I Miss You Most Of All (Reprise)** :51
(Jeffrey Arthur) Irving Music Inc./Sunship Music (BMI)

SP-4503/Stereo (SP-4744)
Produced by STEPHEN HARTLEY DORFF
for Hobby Horse Productions
℗ 1975 A&M Records, Inc.

A&M RECORDS 2


"HERE'S TO VETERANS"
113
THE
VETERANS ADMINISTRATION
WEDNESDAY, OCT. 16, 1974
MONO CUT
PLAY STEREO OR MONO
Time 14:30
33⅓ RPM
GOOD
PROGRAM NO. 1458
TEX WILLIAMS
(Dental Exam)
This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship
APPROVED BY AFM
73180—1

"HERE'S TO VETERANS"

113

THE VETERANS ADMINISTRATION

WEDNESDAY, OCT. 16, 1974

MONO CUT
PLAY STEREO OR MONO

Time 14:30
33⅓ RPM

GOOD

10/16/74

PROGRAM NO. 1459

Tex Beneke and The Glenn Miller Band

Vintage Radio

(VA Hospitals)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

73180—2

"HERE'S TO VETERANS"

105

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO

Time 14:30
Start Outside 33⅓ RPM

PRESENTS

PROGRAM NO. 1363
THE RED SIMPSON SHOW

(VA Home Counseling Service Available/VA Specialists Cousel Home Buyers)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71347—1

SUNDAY, JULY 24, 1977 NEWS

"HERE'S TO VETERANS"

105

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33⅓ RPM

PRESENTS

GOOD

PROGRAM NO. 1364

JAZZ CLASSICS — NAT KING COLE

(Veterans Earned Many Benefits/GI Bill Education Important to Veterans)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71347—2

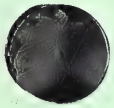
SUNDAY, JULY 24, 1977 NEWS

"HERE'S TO VETERANS"

MONDAY, AUG. 18, 1975

THE VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33 1/3 RPM

GOOD

PRESENTS

PROGRAM NO. 1352
THE MARTY ROBBINS SHOW

(VA "Outreach" Program/VA Helps Veterans Find Jobs)

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APPROVED BY AFM

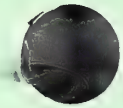
71108—1

"HERE'S TO VETERANS"

THE

VETERANS ADMINISTRATION

MONO CUT
PLAY STEREO OR MONO



Time 14:30
Start Outside 33 1/3 RPM

PRESENTS DON'T LIKE

PROGRAM NO. 1353
THE ART TATUM SHOW

(VA Provides Educational Counseling/Hire A Veteran)

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship

APPROVED BY AFM

71108—2



THE ALL-DISTRICT SENIOR HIGH SCHOOL ORCHESTRA

1965

Long Beach, California

FRED OHLENDORF - Conductor

33 1/3 RPM

NCR12-577 A 1

OVERTURE "RIENZI"
(Wagner)

"ADAGIO" FOR STRINGS
(Barber)

National Custom Recording, Inc.
6331 Camellia Ave.
No. Hollywood, Calif.
Recorded by Doug Eichelberger



THE ALL-DISTRICT SENIOR HIGH SCHOOL ORCHESTRA

1965

Long Beach, California

FRED OHLENDORF - Conductor

33 1/3 RPM

NCR12-577 B 2

"CANZON DUODECIMI TONI" FOR TWO BRASS CHOIRS AND ORCHESTRA
(Gabrieli)

"CONCERTO" FOR STRING BASS AND ORCHESTRA
(Dittersdorf)
Dennis Trembly, Soloist

SYMPHONY No. 4 - FINALE
(Tschaikowsky)

National Custom Recording, Inc.
6331 Camellia Ave.
No. Hollywood, Calif.
Recorded by Doug Eichelberger



REPRISE RECORDS

PROMOTION **NOT FOR SALE**

Playing Time: 21:06

POTTERY PIE

GEOFF AND MARIA MULDAUR

Produced by Joe Boyd

RS 6350
(30,914)

1. Robbins Music Corp./ Chandos Music ASCAP - 3:17
2. Dwarf Music ASCAP - 3:56
3. Jerry Vogel Music Co., Inc. ASCAP - 2:45
4. Rooney Tunes BMI - 4:44
5. LaSalle Music Pub. Inc. ASCAP - 4:48
6. Rooney Tunes BMI - 1:36

SIDE 1

1. CATCH IT (Eric Von Schmidt)
2. I'LL BE YOUR BABY TONIGHT (Bob Dylan)
3. NEW ORLEANS HOPSCOP BLUES (George Thomas)
4. TRIALS, TROUBLES, TRIBULATIONS (Traditional-Arranged by Maria Muldaur)
5. PRAIRIE LULLABYE (Billy Hill)
6. GUIDE ME, O GREAT JEHOVAH (Traditional-Arranged by Maria Muldaur)

WITCHSEASON PRODUCTIONS

STEREO

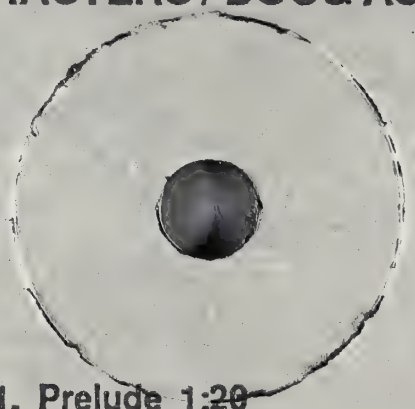
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SUBWAY RECORDS

THE BEST UNDERGROUND

CHARACTERS / DOUG ASHLEY



Subway Pub.
ASCAP
© & ℗ 1987
All songs
written & produced
by Doug Ashley

1102 A
SIDE 1
33 1/3 RPM
Stereo
Time: 21:52

1. Prelude 1:20
2. Rock 'N' Roll Dreams 4:21
3. Park Avenue 3:32
4. Jive 4:33
5. Do Ya Wanna Know Me 4:48
6. Rhia's Song 3:18

SUBWAY RECORDS

THE BEST UNDERGROUND

CHARACTERS / DOUG ASHLEY



Subway Pub.
ASCAP
© & Ⓟ 1987
All songs
written & produced
by Doug Ashley

1102 B
SIDE 2
33 1/3 RPM
Stereo
Time: 19:18

1. Go Where You Go 3:29
2. (Don't) Call Me 4:07
3. Amsterdam Moon 3:33
4. Come Over 3:15
5. Phazar 4:54



SIDE A

33 1/3 RPM

JAMMING ON THE ROCK

Bongo-Jerie

SPECIAL
CLUB VERSION

Music By: Caribas International
Produced By: Micheal Benjamin and Bongo J. Pringle
Arrangements: Micheal Benjamin, Bongo J. Pringle, and Niel Moran—Guevera

Recorded at: Platinum Studio

Distributed By:

Al Je. Productions, Inc.
c/o Bongo J.T. Pringle
1006 Randolph Ave., #5
St. Paul, Minnesota, 55102

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SIDE B

33 1/3 RPM

COMING TOGETHER

Bongo-Jerie

SPECIAL
CLUB VERSION

Music By: Caribas International
Produced By: Micheal Benjamin and Bongo J. Pringle
Arrangements: Micheal Benjamin, Bongo J. Pringle, and Niel Moran—Guevera

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St. Paul, Minnesota, 55102

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Grand Award
WORLD'S GREATEST MUSIC
WORLD'S GREATEST ART
DIXIELAND JAZZ
by the Royal Garden Rajahs
G.A. 33-313
Side 1
THAT'S A PLENTY
ROYAL GARDEN BLUES
BACK HOME IN INDIANA
STRUTTIN' WITH SOME BARBECUE
SUNDAY @ JADA
WHY WAS • BORN
Bobby Byrne, Pee Wee Erwin, Peanuts Hucko,
Billy Maxted, Jack Lesberg, Cliff Leeman,
Will Bradley, Rex Stewart, Bud Freeman,
Bill Stegmeyer, Louis Stein, Trigger
Alpert, Eddie Safranski,
Paul Kaelton.
LONG PLAYING
33 1/3 RPM
MFD BY GRAND AWARD RECORD CORP., HARRISON, N.J.


Grand Award
WORLD'S GREATEST MUSIC
WORLD'S GREATEST ART
DIXIELAND JAZZ
by the Chicago Giants
G.A. 33-313
Side II
CRAZY RHYTHM
AIN'T MISBEHAVIN'
THREE LITTLE WORDS
LADY BE GOOD
I DIDN'T KNOW WHAT TIME IT WAS
BUD'S BLUES
Bud Freeman, Dave Bowman,
Dan Lamond
LONG PLAYING
33 1/3 RPM
MFD BY GRAND AWARD RECORD CORP., HARRISON, N.J.

OLD HOMESTEAD



STEREO
Side 1

90003
(10872)

THE PLEASANT VALLEY BOYS

"HE'S CALLING ME"

1. HE'S CALLING ME—2:12
2. SORRY I NEVER KNEW YOU—3:07
3. HALLELUJAH I'M READY—2:20
4. RANK STRANGER—3:10
5. I KNOW—3:23
6. PRECIOUS MEMORIES—2:28
7. WAYFARING STRANGER (Instrumental)—2:19

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116



STEREO
Side 2

90003
(10873)

THE PLEASANT VALLEY BOYS

"HE'S CALLING ME"

1. JOSHUA—2:30
2. ONE OF THESE DAYS—3:09
3. FIRST LOVE—2:45
4. BUILD MY MANSION—2:40
5. TWO COATS—4:10
6. IS THERE ROOM FOR ME—3:06
7. JESUS HOLD MY HAND (Instrumental)—2:04

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116

SPBGMA

HYMNS WE LOVE TO SING
BILL JONES AND THE
BLUEGRASS TRAVELERS

SIDE ONE
33⅓ RPM

STEREO
42511

1. TAKE YOUR SHOES OFF MOSES
2. MAN OF GALILEE
3. LIFT YOUR EYES TO JESUS
4. PRAYER BELLS OF HEAVEN
5. WHERE THE SOUL OF MAN NEVER DIES
6. I'LL WEAR THE BANNER

257-4C-3363



HYMNS WE LOVE TO SING

BILL JONES AND THE
BLUEGRASS TRAVELERS

SIDE TWO
33⅓ RPM

STEREO
42511

1. YOU GO TO YOUR CHURCH

2. GLORY LAND IS NEARING

3. CRY FROM THE CROSS

4. THE OLD VILLAGE CHURCH ON THE HILL

5. CHURCH IN THE WILDWOOD

6. STAIRWAY TO HEAVEN


LONG PLAYING 33⅓ R.P.M.
CROWN
LONG PLAYING 33⅓ R.P.M.
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
Bob Currie
203
CST 602
STEREO
1. WHERE HAVE ALL THE AVERAGE PEOPLE GONE 3:30
2. I WISH I COULD FALL IN LOVE AGAIN 3:10
3. I BELIEVE EVERY LIE YOU EVER TOLD ME 3:03
4. I'LL NEVER EVER LOVE AGAIN 2:18
5. BRING BACK THE YESTERDAYS 2:20
6. COMEUPPANCE 1:55
CST 602-1
Printed in U.S.A.


CROWN
LONG PLAYING 33⅓ R.P.M.
LONG PLAYING 33⅓ R.P.M.
WHERE HAVE ALL THE AVERAGE PEOPLE GONE
Bob Currie
43.
STEREO
1. THAT'S THE WAY 3:45
2. I LOVE YOU SO BAD 3:00
3. GIVE ME BACK MY HEART 2:50
4. DIAL THIS NUMBER 2:17
5. REAP THE WILD WIND 2:07
6. I CAN'T WIN FOR LOSING 2:07
CST 602-2
Printed in U.S.A.


LONG PLAYING 33⅓ R.P.M.
CROWN
YOU AND YOUR SWEET LOVE
The Tennesseans
CST 611
STEREO
BMI
1. YOU AND YOUR SWEET LOVE 2:35
(C. Smith) Stallion
2. YOU'RE SO REAL 2:30
(B. Myers) Calcote Pub. Co.
3. LAST TEARS FOR ME 3:07
(May Ford) Calcote Pub. Co.
4. RUBY'S MINE 2:25
(Cliff Crofford) Calcote Pub. Co.
5. HONEST IS THE ONLY WAY TO GO 2:45
(B. Myers) Calcote Pub. Co.
6. BLUE CORAL 2:35
(Skeeter Stultz) Calcote Pub. Co.
(CST 611-1)
Printed in U.S.A.
LONG PLAYING 33⅓ R.P.M.


LONG PLAYING 33⅓ R.P.M.
CROWN
YOU AND YOUR SWEET LOVE
The Tennesseans
CST 611
STEREO
BMI
1. EVERY TIME I HEAR THE FIDDLE PLAYING 3:00
(Cliff Crofford) Calcote Pub. Co.
2. COUNTRY SINGER 2:48
(Cliff Crofford) Calcote Pub. Co.
3. MY TEARS WERE TOO SLOW 3:00
(J. Bivens) Calcote Pub. Co.
4. FUNNY WHAT MONEY WILL DO 2:20
(J. Bivens, S. Stultz) Calcote Pub. Co.
5. LUCKY JIM 2:20
(J. Bivens) Calcote Pub. Co.
6. TENNESSEE SWING 2:10
(D. Ford, J. Bivens) Calcote Pub. Co.
(CST 611-2)
Printed in U.S.A.
LONG PLAYING 33⅓ R.P.M.

COLLEGE OF THE REDWOODS STAGE BAND

Jerrold Moore, Director

CFS-3511
(A5SA3795)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

SIDE 1

1. BOSSA NUTS! (Charles Bulla) Michael Moore, alto sax; Bill Allen, trumpet; Dana Wheaton, trombone
2. APRIL (Randy Ames) Barry Block, alto saxophone; Randy Carrico, trumpet
3. ST. THOMAS (Michael Moore) Barry Block, tenor sax; Charles Bulla, drums; Alvin Camillo, congas; David Burn, timbales

CFS-3511
(A55B3795)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

COLLEGE OF THE REDWOODS STAGE BAND

Jerrold Moore,
Director

SIDE 2

1. THESE ARE EYES OF RAIN (Dana Wheaton) Dana Wheaton, trombone
2. MERIDIAN WEST (Jerrold Moore) Lawrence Mooney, trombone; Michael Moore, soprano sax; Joe DeAndries, tenor sax; Dick Titterington, flugelhorn; Dana Wheaton, trombone; Barry Block, alto sax; Charles Bulla, drums

Only for you...

M·I·K·A·E·L K·I·R·K·E

SIDE ONE
331/3 RPM

RAM RECORDS
OHMSS-007-A

JUST CAN'T WIN 3:03
(M. Kirke)

SURVIVOR 3:07
(M. Kirke)

PRODUCED BY RICK DERRINGER
FOR HIGH CALIBRE PRODUCTS, INC.

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Only for you...

M·I·K·A·E·L K·I·R·K·E

SIDE TWO
331/3 RPM

RAM RECORDS
OHMSS-007-B

ONLY FOR YOU 2:49
(J. Bivona)

SOMETHING ABOUT YOU 4:17
(T. Loughran)

MY LOVE 3:36
(M. Kirke)

PRODUCED BY CARL CASELLA & MIKAEL KIRKE
for MIKALEX ENTERPRISES INC.

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SIDE ONE
6E-221-A SP

STEREO

ALIEN
SONS OF THE UNIVERSE

1. SONS OF THE UNIVERSE 3:46
2. PROJECT TOMORROW 4:09
3. BREAK THROUGH 3:46
4. FLY 3:19
5. LOVE TOUCH 3:32

All songs composed by Alien,
all songs published by Dante Music Inc. (BMI)
Produced by Ron Dante and John Lissauer
℗ 1979 Elektra Records

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069, A Division of Warner Communications Inc.


elektra
SIDE TWO
6E-221-B SP
STEREO
ALIEN
SONS OF THE UNIVERSE
1. MIDNIGHT WISH 3:52
2. ANGEL OF LIGHT 3:50
3. THE OTHER SIDE OF THE SUN 3:03
4. ALIEN EYES 3:20
5. ZARION 5:34
All songs composed by Alien,
all songs published by Dante Music Inc. (BMI)
Produced by Ron Dante and John Lissauer
℗ 1979 Elektra Records

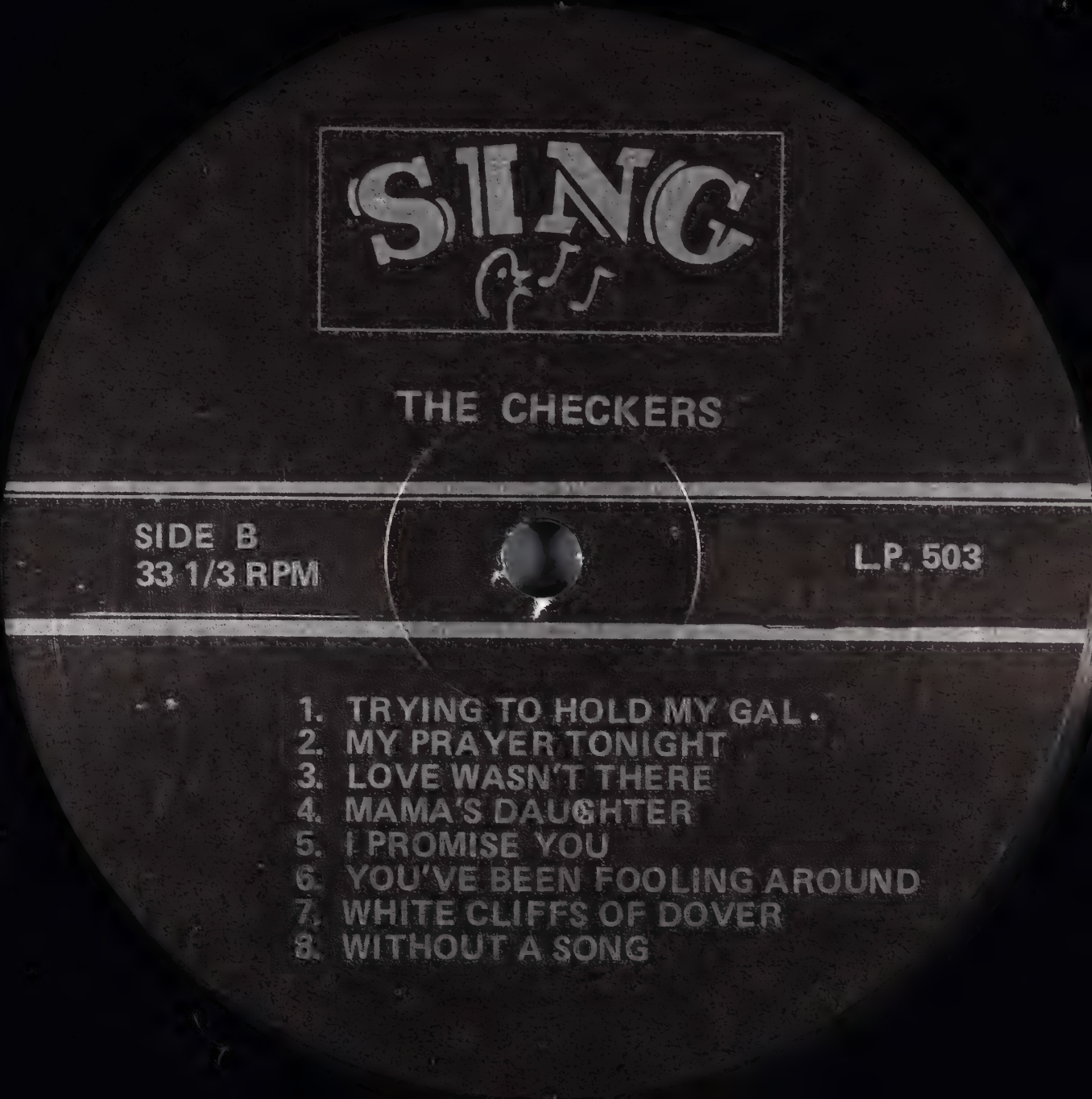
SING

THE CHECKERS

SIDE A
33 1/3 RPM

L.P. 503

1. HOUSE WITH NO WINDOWS
2. GHOST OF MY BABY
3. DON'T STOP DAN
4. NIGHT'S CURTAINS
5. OVER THE RAINBOW
6. FLAME IN MY HEART
7. OH OH OH BABY
8. LET ME COME BACK


SING
THE CHECKERS
SIDE B
33 1/3 RPM
L.P. 503
1. TRYING TO HOLD MY GAL
2. MY PRAYER TONIGHT
3. LOVE WASN'T THERE
4. MAMA'S DAUGHTER
5. I PROMISE YOU
6. YOU'VE BEEN FOOLING AROUND
7. WHITE CLIFFS OF DOVER
8. WITHOUT A SONG


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, 810 7TH AVENUE, NEW YORK, NY 10019 • DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
WHITEFACE
CHANGE OF FACE
PROMOTIONAL COPY
NOT FOR SALE
STEREO
SRM-1-4017
SRM-1-4017-AS
18
6337.165
SIDE A
33 1/3 RPM
1. LET ME SLIP INTO SOMETHING (THAT FEELS GOOD) 3:58
(Stephanie Brown/Jimmy English) (BMI/ASCAP)
2. SAY WHAT YOU MEAN 3:42
(Benny Rappa/Doug Bare) (BMI)
3. STAY BACK 3:32
(Rappa/Baker/Toothman/Dunaway/Lubin) (BMI)
4. DOUBLE OR NOTHING 5:01
(Hardwick/Dunaway/Bare/Rappa/Baker) (BMI)
5. SAVED BY THE BELL 3:46
(Benny Rappa) (BMI)
Produced by Phil Benton and Peter Lubin
for Titanic Productions, Inc.
℗1981 PolyGram Records, Inc.


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mercury
WHITEFACE
CHANGE OF FACE
PROMOTIONAL COPY
NOT FOR SALE
STEREO
SRM-1-4017
SRM-1-4017-BS
6337.165
18
SIDE B
33 1/3 RPM
1. KEEP HOLDIN' ON 4:42
(Andy Fraser/Alfred McCrary) (BMI)
2. BE TRUE (Benny Rappa) (BMI) 3:18
3. CROSS YOUR HEART (Doug Bare) (BMI) 4:12
4. SURE BET (Rappa/Bare/Dunaway/Hardwick) (BMI) 3:38
5. ONE MORE TIME (Doug Bare) (BMI) 3:21
Produced by Phil Benton and Peter Lubin
for Titanic Productions, Inc.
℗1981 PolyGram Records, Inc.

VJ
VEE-JAY RECORDS

THAT OLD TIME RELIGION
THE HARMONIZING FOUR

SIDE 1

VJLP-5054
(64-4208)

1. OLD TIME RELIGION
2. WITHOUT HIM
3. AMAZING GRACE
4. TELL THE ANGELS
5. OH HAPPY DAY


VJ
VEE-JAY
RECORDS
THAT OLD TIME RELIGION
THE HARMONIZING FOUR
SIDE 2
VJLP-5054
(64-4209)
1. CALVARY
2. WELL DONE
3. ONE LOOK
4. STANDING THERE WONDERING
5. OLD RUGGED CROSS



JIMMIE McELROY
More Than I Can Bear

SIDE A
Produced by
Daniel Rivera,
Gary Strausbaugh
Co-Produced by
Geoff Hurley

GLP-200
Executive Producers:
C.R. Anderson &
Daniel Rivera
Arranged by
Gary Strausbaugh,
Bebu Silvetti

1. **MIDNIGHT CALLING** (Geoff Hurley)
   KaPenda Publishing (BMI)
2. **SHELTER ME** (Jack White, M. Spiro)
   Youngerster Musikverlag (Gema)/
   Edition Sunrise Publishing, Inc. Adm. by Merit Music
3. **PIANO** (Bebu Silvetti)
   KaPenda Publishing (BMI)
4. **YOUR HOME** (Geoff Hurley, Kathleen Hurley)
   KaPenda Publishing (BMI)
5. **MORE THAN I CAN BEAR**
   (Mark Vincent Reilly (PRS), Daniel White (PRS))
   Matt Music Limited (PRS) Adm. by Famous Music
   Corporation (ASCAP)

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JIMMIE McELROY
More Than I Can Bear

SIDE B
Produced by
Daniel Rivera,
Gary Strausbaugh
Co-Produced by
Geoff Hurley

GLP-200
Executive Producers:
C.R. Anderson &
Daniel Rivera
Arranged by
Gary Strausbaugh,
Bebu Silvetti

1. **LOVE LIGHT** (Stan Devereaux)
   KaPenda Publishing (BMI)
2. **WHERE TWO LOVERS PLAY** (Bebu Silvetti)
   KaPenda Publishing (BMI)
3. **LOST IN YOUR LOVE** (Bebu Silvetti)
   KaPenda Publishing (BMI)
4. **HOT LATIN NIGHTS** (Bebu Silvetti)
   KaPenda Publishing (BMI)
5. **SO EASY** (Sue Sheridan (BMI),
   Steven R. Diamond (ASCAP))
   Ensign Music Corporation (BMI)/
   Jobete Music (ASCAP)

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MARC RECORDS

VIC
VRAIS IMITATERUS DU CHRIST

Face A
33 1/3 RPM

Marc 332
Stereo

1. QUI EST-IL
2. DEMAIN J'AURAI LE TEMPS
3. IMAGE
4. JE NE SAIS

Distribue Par Marc's Record
303A Utica Ave.
Brooklyn, N. Y. 11213



MARC RECORDS

VIC
VRAIS IMITATERUS DU CHRIST

Face B
33 1/3 RPM

Marc 332
Stereo

1. ATTENDS MOI
2. MARIE MADELEINE
3. ADORATION
4. DECOURAGEMENT

Distribue Par Marc's Record
303A Utica Ave.
Brooklyn, N Y. 11213

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fontana

MANUFACTURED BY PHILIPS RECORDS

33 1/3

STEREO

FG-331

1

Gustav Holst

THE PLANETS

Suite for Large Orchestra

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Mercury, the Winged Messenger
4. Jupiter, the Bringer of Jollity

LONDON PHILHARMONIC ORCHESTRA

conducted by BERNARD HAITINK

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MANUFACTURED BY NIPPON PHONOGRAM CO. LTD., TOKYO

33 1/3

STEREO

FG-331

2

Gustav Holst

THE PLANETS

Suite for Large Orchestra

5. Saturn, the Bringer of Old Age
6. Uranus, the Magician
7. Neptune, the Mystic

(with 6-part chorus of female voices)

LONDON PHILHARMONIC ORCHESTRA

John Alldis Choir

conducted by BERNARD HAITINK

TORE

RECORDS

33 1/3 RPM



RW-1

THE RUSS WILLIAMS QUARTET

1. SUNNY
2. PHOENIX
3. BORN FREE
4. DAY BY DAY
5. SOMEWHERE MY LOVE
6. WATERMELON MAN

TORE

RECORDS

33 1/3 RPM

RW-2

THE RUSS WILLIAMS QUARTET

1. CUTE
2. WINE AND ROSES (Medley)
3. DON'T GET AROUND MUCH ANYMORE
4. MICHELLE (Medley)
5. I'VE GOT IT BAD
6. THAT'S ALL (Medley)



THE ORIGINAL CREPITATION CONTEST

Side 1

LAFF-LP
A-152

CONTESTANTS

LORD WINDERSPERE & PAUL BOOMER



Side 2

LAFF-LP
A-152

POTTS & PANZY

The Scott's

Family Musical Revue

SIDE ONE



STEREO
33-1/3 RPM

1. Hello — 1:30
2. Love is in the Air — 2:05
3. 9 to 5 — 1:45
4. Romberg Medley 7:00
5. One — 3:40
6. Ode to a Mule — 4:00
7. Brotherhood of Man — 3:20

The Scott's

Family Musical Revue

SIDE TWO



STEREO
33-1/3 RPM

1. Heros Have Always Been Cowboys — 6:25
2. Never Fully Dressed — 1:55
3. Victor Herbert Medley —3:05
4. I Won't Grow Up — 3:30
5. Colors of My Life — 2:30
6. My Best Girl — 2:10
7. Irish Blessing — 2:20

RCA VICTOR



HIS MASTER'S VOICE

MERENGUE

Conjunto LOS GUANDULITOS

LPV-7642

LADO-A

Hecho en Grabaciones ANTOR, S. A.

1)—MARIA LUISA
(D. D.)

2)—PAJARO DEL AGUA
(D. D.)

3)—EL PICOTEAO
(D. D.)

4)—JOVINITA
(D. D.)

5)—MIS TRES AMORES
(D. D.)

6)—MI HERMANA MURIO
(D. D.)

TRANSCRITO DE DISCO MAESTRO DE RADIO CORPORATION OF AMERICA

DISTRIBUYE HERMANOS ANTOR, S. A.

USO DE LA MARCA DE FABRICA AUTORIZADO Y CONTROLADO POR RADIO CORPORATION OF AMERICA - MARCA (S) ® REGISTRADA (S)

HECHO EN VENEZUELA

LONG 33⅓ PLAY

RCA VICTOR



HIS MASTER'S VOICE

MERENGUE

Conjunto LOS GUANDULITOS

LPV-7642

LADO-B

Hecho en Grabaciones ANTOR, S. A.

1)—JUANAMECHO
(D. D.)

2)—EL GALLO FLOREADO
(D. D.)

3)—EL PAPUJITO
(D. D.)

4)—EL CANTO DE HACHA
(D. D.)

5)—QUE MANERA DE APRETAR
(D. D.)

6)—LOS ALGODONES
(D. D.)

TRANSCRITO DE DISCO MAESTRO DE RADIO CORPORATION OF AMERICA

DISTRIBUYE HERMANOS ANTOR, S. A.

LONG PLAY 33⅓

HECHO EN VENEZUELA

USO DE LA MARCA DE FABRICA AUTORIZADO Y CONTROLADO POR RADIO CORPORATION OF AMERICA

MARCA (S) REGISTRADA (S)

"THE SCOTTS"

SIDE ONE
780677

STEREO
33 1/3 RPM

DAYBREAK — 2:15
WHEN I FALL IN LOVE &
IF YOU LOVE ME — 4:20
YOU LIGHT UP MY LIFE — 2:30
LET ME ENTERTAIN YOU — 1:45
RHINESTONE COWBOY — 2:15
I WON'T LAST A DAY WITHOUT YOU — 3:00
SHOWBOAT MEDLEY
WHY DO I LOVE YOU
CAN'T HELP LOVIN' DAT MAN
YOU ARE LOVE
OLD MAN RIVER — 9:00

"THE SCOTTS"

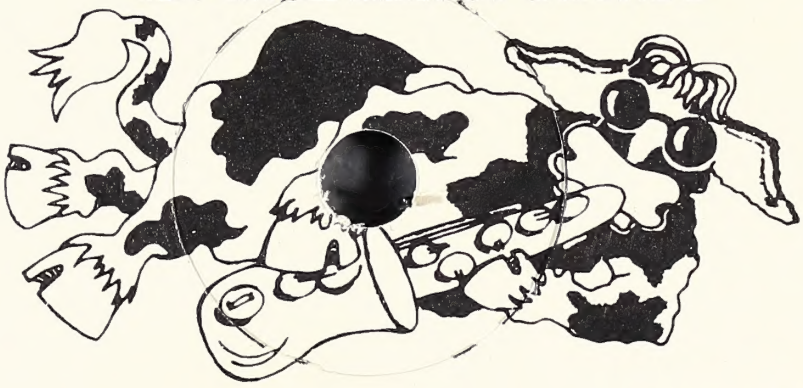
SIDE TWO
780677

STEREO
33 1 3 RPM

SING — 3:10
WHAT I DID FOR LOVE — 3:10
KIDS, OLD TIME SPECIAL — 2:30
NEW YORK NEW YORK — 4:30
ALL HIS CHILDREN — 2:35
Excerpts from The BICKERSONS — 2:30
THE SOUND OF MUSIC — 6:00

Cadence Jazz Records

JIMMY STEWART
AN ENGINEER OF SOUNDS



™

CJR 1018

SIDE ONE
(A) POINTS (19:52)
(B) ELIJAH (3:22)

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Cadence Jazz Records

CJR 1018



TM

SIDE TWO

(A) FIBO-TEMPO (16:35)

(B) ORN (8:05)

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AVANTI™
WAHOO REVUE
BAND XING
Side A
℗ 1976
Avanti Sound
Productions, Inc.
AV-12-004
Stereo
1. MISS YOU MISSISSIPPI (2:06)
(Thatcher)
2. FRIEND OF THE DEVIL (2:33)
(Garcia, Dawson, Hunter) Ice-Nine Pub., ASCAP
3. GALAX (2:29) (Stewart)
4. GRANDFATHERS CLOCK (2:56)
(Traditional)
5. YOU CAN CLOSE YOUR EYES (3:06)
(Taylor) Country Road Inc., Blackwood Mui
Blackwood Music (BMI)
6. SOMEONE (2:14)
(Willis) People Pleaser Music (BMI)
7. SINGING ALL DAY (2:28) (Unknown)

AVANTI™

WAHOO REVUE

BAND XING

Side B

℗1976
Avanti Sound
Productions, Inc.

AV-12-004
Stereo

1. SILENCE OR TEARS (2:16)
   (Stewart)
2. NORTH CAROLINA HOME (2:51)
   (Willis) People Pleaser Music (BMI)
3. RED RUBBER BALL (2:24)
   (Simon)
4. SUMMER TIME (3:33)
   (Gershwin-Hayward) Gershwin Pub.,(ASCAP)
5. LETTER TO MICHAEL (3:23)
   (Bailey) People Pleaser Music (BMI)
6. FATHER AND SON (3:19)
   (Stevens) Irving Music Inc. (BMI)